

INTERNATIONAL
TALKING
MACHINE
REVIEW

Number 78

Autumn 1990

Rugby England

HEAR



CARROLL GIBBONS

INTERNATIONAL TALKING MACHINE REVIEW
8 WESTON CLOSE, DUNCHURCH, RUGBY
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EDITORIAL

First of all the Editor would like to extend an apology (and hopes that this is the last time that circumstances force him to do so!): I am sorry that the ACO article still had a piece missing however that has now been corrected, and reference to the content will enable readers to find the finally elusive part.

This issue we welcome many more new subscribers and some renewals, welcome! We are also pleased to welcome aboard Ralph Harvey contributing the first of a regular series, 'Continental Forum'. Ralph Harvey is a well known discographer in his speciality, I have often referred to his work on Edith Piaf (Appendix to 'Piaf' by Margaret Crosland, London 1985). He has been connected with the industry for a number of years. There are NO REGRETS at the inclusion of a column which reflects contemporary radio output: it can be for many people the main medium for hearing vintage recordings. Many of these listeners then develop the incurable malady of record collecting, we wish that the spread of this 'infection' remain unchecked.

There is quite a French flavour about this issue, in addition to Ralph's column, Arthur Badrock's articles on English labels has by happenstance reached the first part of the Pathé Frères' Actuelle label. Furthermore Ernie Bayly reviews three recent releases by EMI of recordings originally laid down by Pathé Marconi in Paris. After this little bit of channel hopping, it is to be hoped that more and more articles will be forthcoming from around the globe; thus carrying on the intentions that TMR is truly international.

* * *

As this issue is numbered 78 I had hoped to include a piece on speeds ('Why 78?'), however although both Ernie and I can remember reading something in the 'sixties, neither of us can locate anything with any authority. Why 78rpm and not 80rpm?, or for that matter why not 76rpm or 79rpm: After all the latter speed would have produced a neat compromise between the 78s and the 80s after merger of HMV and Columbia interests. I suppose that the answer is to be found in the early part of this century, and quite probably in the United States.

I have referred to the usual sources, but often with little or no success. Harry Gaydon in his second edition of 'The Art and Science of the Gramophone' even stated as late as 1928 ... "Most records are recorded at a speed of 80 R.P.M. ..." - and providing that you will forgive a numeric pun - in the saying of the eighties: he would, wouldn't he!, given his close ties with Columbia Graphophone Company and their recording speed of 80 rpm.

TALKING MACHINE REVIEW has received many other magazines within our field during the past few months. These include the following for which reviews are given. Enquirers to these other publications are encouraged to mention TMR when corresponding.

Vintage Light Music is published quarterly by the VLMS Society ¹, issue 64 carries short biographies of Jack Nathan and Una Bourne with a partial discography. Issue 65 contains among other articles a 'Tribute and Discography [sic] to the late Sidney Torch. The 'discography' is actually a listing - no matrix numbers, personnel, nor dates are given - of his Parlophone and Columbia output only; nevertheless it is an extensive list. This issue also has biographical notes of George Scott-Wood and Xavier Cugat. *In The Groove* from the Michigan Antique Phonograph Society ², continues to arrive every month and some of the items that I have singled out are: a review by Steven Ramm of 'Edison Disc Artists and Records' compiled by Ray Wile, ed. by Ron Dethlefsen. (August issue). Steve Ramm also looks at a software program *The Record Librarian* (on this subject see also page 2291 ITMR). 'Hints and Kinks' by Tom Novak in the November issue giving details of how to make connectors for phonograph (US definition) horns, refinishing the insides of cylinders. In the October issue there is an in-depth review of the latest book from Allen Koenigsberg 'The Patent History of the Phonograph: 1877-1912.' 'Hints and Kinks' in the July issue covered restoration of shellac and varnish finishes to wood.

The Hillendale News under the new editor Charles Levin, who took over from Ted Cunningham after collaborating with me for one issue of ITMR, has presented among other items: a continuing piece by Frank Andrews on William Barraud and His Disc Records, (DaCapo, Guardsman, Invicta etc.) Michael Kinnear with an addition to the Broadcast history regarding that company's Indian repertoire (Issue 176 from CLPGS ³).

1: Vintage Light Music Society, 4 Harvest Bank Road, West Wickham, Kent UK

2: MAPS., 2609 Devonshire, Lansing, Michigan 48910, USA.

3: CLPGS., Mike Field, 116 Tanhouse Lane, Malvern Link, Worcestershire, WR14 1LG. UK.

* * *

Well it had to happen! I received two compact discs for review. Although I have not yet purchased a CD player, I shall have to do so, as my 'social calls' on friends merely to have them play and replay the review copies of CDs that I 'just happen to have in my pocket' is beginning to cost me dearly in friendships.

By the next issue of ITMR I should be able to play any format of re-issue compilation. I know that the rest of the ITMR reviewers are ahead of me with their CD installations. It is just me that has to move into the 1990s. John W Booth

● subscriptions 1991 :

UK and rest of Europe:

£8.00 per year

Elsewhere: £13.00

(Minimum 4 issues p/a).

UK cheques only or US\$ cash if local laws permit. No \$ cheques.

Continental forum

Ralph Harvey

This column, the first of a series, contributed by Ralph Harvey, marks a change for T.M.R. in that it will concentrate on 'Continental' vintage recordings. In this first column Ralph looks at some French radio stations that can be heard in parts of the UK.

Ralph Harvey is a well known discographer of continental artists, he has for many years compiled reissue albums of French singers and music for EMI, in addition he has contributed sleeve notes for many more Lp albums. Two CDs produced by EMI with contributions by Ralph are reviewed elsewhere in this issue.

RECORDED MUSIC with a continental flavour has always fascinated a faithful coterie of British collectors from the earliest days of the gramophone and latterly the wireless, not least, the valiant readers of 'World Radio' and 'Radio Pictorial' which ceased publication at the outbreak of World War Two. Yet, since 1945, apart from the much appreciated but short lived 'European Radio', there has been no real



in recent years in that country's broadcasting. We look to readers to tell us of programmes from any other countries which deal with vintage recordings.

French public service broadcasting consists of a number of networks or 'chains', only two of which concern us at present. First, there is France-Musique, unfortunately for us, on VHF only. However it may be heard on or near the coasts of southern England and then only with a strong VHF aerial pointing towards the nearest France-Musique 'slave' or relay station in the Nord, Picardy, Normandy or Brittany. France-Musique is a round the clock all music programme concentrating on the "classics" with a generous representation of jazz. However, there is included every Saturday afternoon a cylinder, disc, and cassette record show which plays - and talks - all others into the ground! Its presenter is cinema and television director Jean-Christophe Averty who has already been responsible for over a thousand fifty-five minute shows entitled *Les Cingles du Music-Hall*. The 'cinglés' are Averty's listeners, each more than a little 'touched' ('cingle') than the next in his or her enthusiasm for the songs and artistes of the french music-hall and cabaret on record.

The CMH are on from 5pm to 5.55pm (UK time) on Saturday afternoons. The frequencies recommended for France-Musique in the U.K. (regrettably in the deep south and offshore islands only) are: in Kent from Lille on (88.7MHz), in Sussex from Caen (95.6MHz), Hampshire from Le Havre (98.5MHz) and the south-west and Channel Islands from Rennes (89.9MHz) or Brest (89.4MHz).

Monsieur Averty's current series is documenting record releases in France of exactly fifty years ago under the heading "Paris Music-Hall - 1940". Among artists from that dramatic year whose vocal lustre has in no way diminished from her recordings was a German girl who sang in Paris both before and after the arrival of the Wehrmacht, Eva Busch who died last year. I understand that Madame Busch who was a prolific recording artist for Columbia (DWs in Germany; DFs in France) was sent back to Germany, probably in 1941, but returned to Paris after the war. Biographical details and photographs of Eva Busch would be most welcome by your columnist.

The other french radio "chain" of particular interest to those of us who follow the 78 r.p.m. star is called, 'Radio Bleue', this station broadcast on the medium waveband. But of that, more next issue!

Meanwhile, I am trying to set up a discography of the French accordionist Emile Vacher who pioneered the style known as 'musette'. Details of his recordings possessed by readers would add to the information I already have. But there's room for more! Please write to Continental Forum, TMR.



forum, or market place/talking shop where information is made available as well as news and queries shared. The problem is knowing where to begin. "Information" makes as good a starting point as any: its best vehicle and the most accessible must still be "the wireless". For many of us that means France, despite the many changes having taken place

Junkshoppers' Column

Arthur Badrock

Victor Masters on Homochord

During the period when the Gramophone Company pressed HOMOCHORD records a total of ten American Victor masters appeared on the label, all under pseudonyms. All ten also appeared on the Gramophone Company's Zonophone label.

The dates of issue are shown after the Homochord catalogue numbers.



D881 (12/25)

30761-2 Professor Frederick Retter - pipe organ solo
30762-1 (Ditto)

Silent Night, Holy Night
Oh Come, All Ye Faithful

(Franz-Gruber)
(Anon)

Both are from Victor 19464 by Mark Andrews recorded 25 August 1924, also on Zo 2638 (12/25) as M.A.

D886 (12/25)

26786 Clifford Golding
26877 (dito)

Santa Claus tells of Mother Goose Land pt.1
Children's story with animal imitations
pt.2

(Girard)

Both from Victor 18953 Gilbert Girard, also Zo2637 (12/25) GG

D896 (01/26)

30408-6 Romaine Quartette
30564-4 (Ditto)

Come Back to Erin
Killamey

(Claribel)
(Balfe)

Both from Victor 19583 Shannon Quartet recorded 2 July 1924 and 11 August 1924, also Zo 2661 (01/26) S.Q. (Wilfred Glen, bass; Lewis James, tenor; Franklin Baur, tenor; Elliott Shaw, baritone.)

D912 (02/26)

28568-5 Paul Athens saxophone solo
28567-6 (Ditto)

Saxarella
Souvenir

(Drdla)

Both from Victor 19167 recorded 22 Sept 1923 Rudy Wiedoeft; also Zo 2675 (02/26) R.W.

D927

31669-9 Professor Frederick Retter -pipe organ solo
31668-8 (Ditto)

Jesus Christ is Risen Today
When I Survey the Wondrous Cross

(Davidsa)
(Miller)

Both from Victor 19587 Mark Andrews recorded 5 Feb 1925, also Zo 2688 (03/26) M.A.



Sol Wagner and His Musical Aces

This picture of Sol Wagner and his Band comes to us courtesy of Bert Gould, enhancement is by John Watson. The photograph was taken in 1923, the same year that the band recorded six titles for Gennett in Richmond, Indiana, the personnel for which has been listed as "unknown". However we do know the personnel in the photo, and therefore possibly the recordings, they are: Sol Wagner (dir. pno) Benny Sharp (cnt), Mike Parsino (tbn), Herman Goldberg, Louis Epstein (saxes), Harry Poldolsky (vln), Bill Stull (bjo), Tom Curran (bbs), and Harry Weinstein (dms).

In the next issue we'll do the same for Guyon's Paradise Orchestra which made those fine Okeh's which came out in this country on the red Parlophone label.

* * *

Coney Island Jazz Orchestra

No photograph of the band this time, nor the personnel, assuming the same band made all five sides, however I can add somewhat to the bare details of the three 12" sides listed in the American Dance Band Discography.^[3] Is it one of the many bands that played in Coney Island or is it a studio group?

New York c. July 1919

6512a	The Red Lantern	(Fisher)	vcl Sam Ash	(12")	Ge 2502
6513	Tell Me Why	(Coburn)	vcl Billy de Rex	(12")	Ge 2503
6514	What Could Be Sweeter?				
	medley ft (intro: Open Up the Golden Gates to Dixieland)		vcl I. Kaufman	(12")	Ge2503
7089	The Music of The Wedding Chimes (Leslie - Wendling)		vcl Billy de Rex (?)		Ge 4552, Coliseum 1224, Tower 108

Note: Adjacent masters were 7088 by the Milano Orch., 7090 by Johnson's Big Five, Coliseum 1224 as Casino Orch., Sc 1224 as Scala Jazz Orch., Tower 108 as Tower Elite Orch. This recording should also be on Scala 224, not yet seen.

New York c. Dec. 1919

7159a Under The Honeymoon (Hanley - King)

Coliseum 1206

Ge 4609
Scala 1206

Note: 7158 as Riley's Cabaret Orch., 7161 as Riley's Orch., Coliseum/Scala 1206 both as Casino Orch., probably also on Scala 206, not yet seen



Whilst on the subject of Gennett, here is the photograph of Gennett 5202 referred to in the last issue of TMR.

* * *

Poor Isidor

Ron Shaw of the Norwich Record Exchange recently showed me a white label pressing in the hope that I could identify it for him. Handwritten on the label each side were the words 'Imperial Record' and the titles 'Widmung' (Schumann-Liszt)/Scherzo from Sonata in B-minor (Chopin). The matrix numbers in the wax were 4553/4554. On the Scherzo side in the same handwriting was the dedication 'to Granny Flo, with love from Isidor'.

The Crystalate recording file revealed that these two sides were recorded in London on the 17th November 1926 by Isidor Goodman. They were rejected, unissued, and poor Isidor was either given or paid for a few white label pressings which he presumably gave out to members of the family, even writing Imperial Record at the top himself.

Later Isidor was known as Isador or even Isadore and recorded for Columbia and Decca, he also made the odd broadcast for the BBC. Were these his first recordings I wonder, and how old was he at the time?

If you have been nurturing a similar pressing dedicated to 'Auntie Beatie' you now know who the pianist was.

Comments and queries on junk and junking can be sent direct to Arthur Badrock at 'Swingtime', 50 George Drive, Drayton, Norwich, Norfolk, NR8 6DT.

The English ACTUELLE and PATHÉ ACTUELLE Labels

**Frank Andrews and
Arthur Badrock**

A fuller history of the Pathé companies will come later in this series. For the purposes of this article we will start in 1919 when the British operation came under the control of the American company. Emil and Jacques Pathé were put in charge of the London business whilst finances remained the responsibility of the parent French company.

In the same year 'Actuelle' was registered as a trade mark in the United States of America. In September 1920 lateral cut discs began to be issued under that name. In the following year the Americans sold the English company back to the French and in September 1921 Actuelle records were launched in England and continued to be until December 1928. The cheaper Perfect label had started in England in December 1927 and that too finished in December 1928, the factory in Barry Road, north west London, closed on the 31st.

[For greater detail of the Perfect label and the history of the company during the final stages of its existence the reader is referred to Arthur Badrock's excellent history and listing of the label, "The English Pathé Perfect Label" EMI London 1983 ISBN 0 9509293 0 1, obtainable from Ernie Bayly for £2.50 post free. See advertisement elsewhere in this issue.]

During the label's existence the Actuelle records were produced at the Pathé Frères Pathéphone Company's factory in Barry Road, Stonebridge Park, Willesden, London NW10.

The various labels can be summarised as follows:

Pink label: 10 inch at 3 shillings at September 1921
Ivory label: 12 inch at 4s. 6d. at September 1921
Green label: 10 inch at 5 shillings beginning July 1922
Green label: 12 inch at 7s. 6d. beginning June 1923
Ivory label: 12 inch at 4s. 6d. beginning March 1924

In November 1923 the 12 inch green label was reduced to 6 shillings in price, the 12 inch pink label to 3s. 6d.; the ivory 10 inch to 3 shillings and the 10 inch pink to 2s. 6d. The 10 inch green label records were reduced to 4 shillings.

The catalogue series

Apart from the main 10 inch and 12 inch series for which all three label colours were used, both 10 inch and 12 inch Hebrew records were issued. In addition there was a 12 inch Spoken Word Series (pink label), these are now extremely rare. Finally there was a short lived 10 inch 'Vogue of Paris' series, some sides from which also appeared on the Grafton label.

Dating guide

This can only be approximate as records were not always issued in strict numerical sequence:

Main 10" series:

10100 to 10197 Sep to Dec 1921
10198 to 10332 Jan to Dec 1922
10333 to 10554 Jan to Dec 1923
10555 to 10732 Jan to Dec 1924
10733 to 10971 Jan to Dec 1925
10972 to 11202 Jan to Dec 1926
11203 to 11512 Jan to Dec 1927
11513 to 11578 Jan to Dec 1928

Main 12" series

15100 to 15103 Sep to Dec 1921
15104 to 15116 Jan to Dec 1922
15117 to 15152 Jan to Dec 1923
15153 to 15177 Jan to Dec 1924
15178 to 15209 Jan to Dec 1925
15210 to 15240 Jan to Dec 1926
15241 to 15246 Jan to Dec 1927
15247 to 15270 Jan to Dec 1928

Hebrew 10" series

17001 to 17023 March 1922
17024 and 17025 May 1923
17026 to 17033 December 1928

Hebrew 12" issue

17000 March 1922

12" Spoken Word series

R1 to R11 circa May 1925

10" 'Vogue of Paris' series

F500 to F523 July 1925

In the next issue we will look in more detail at the various matrix series drawn from, and the artists represented in the catalogue.

ACO

MORE APOLOGIES

- *The article on ACO by Frank Andrews and Arthur Badrock which should have appeared in its entirety in the last issue was still incomplete, for which the Editor takes all the blame! Provided no more gremlins get in the works what follows completes the article.*

ACO Dating guide:

Aco records were not always issued in strict numerical order nor were all discs forming the complete catalogue issued in Britain as some in the main series were pressed for export only. The following is intended as a rough guide only.

10 inch records

(G15000 - a special "dealers' disc" issued Sept. 1923)
G15001 to G15099 issued November and Dec. 1922 §
G15100 to G15308 issued January to December 1923 §
G15309 to G15567 issued January to December 1924 §
G15568 to G15846 issued January to Dec. 1925 ¶
G15847 to G16107 issued January to December 1926 ¶
G16108 to G16230 issued January to August 1927 ¶
§ as Aeolian Co. ¶ as Vocalion Gramophone Co.

12 inch Records

F33001 to F33019 issued November and Dec. 1922 §
F33020 to F33048 issued January to December 1923 §
F33049 to F33070 issued January to December 1924 §
F33071 to F33075 issued January to June 1925 ¶
§ as Aeolian Co. ¶ as Vocalion Gramophone Co.

Overseas Acos

Some of the issues in the main series were marketed overseas and not in Britain. Initially there is nothing to distinguish these issues from local ones, the labels are exactly the same. Here are two we are fairly confident were export only, though as they were manufactured at Hayes in Middlesex odd copies might still turn up in this country. G15497 The West a Nest and You (12116) // Sleep (12140) - Cleveland Society Orchestra. (A Ben Selvin coupling; this issue is not listed in the American Dance Band Discography^[1] and uses different takes to the English Vocalion issue).

G15653 Chilli Bom Bom (C6913) Jeffries and His Rialto Orchestra.

Kom Med Til Varasdin (C6915) Grosvenor Orchestra
(The Jeffries side is missing from the British Dance Band book ^[2]).

In Denmark and possibly other Scandinavian countries there was an Aco G14000 series of which we have details of only G14000, G14003 and G14004. As these include Jeffries recordings which were unissued here, we would welcome details of any others in this series.

After Aco ceased to exist in Britain the Vocalion Company must have sent some 'mothers' out to the new (?) factory in Australia as G16212 and G16224 have turned up in Australia with "Manufactured in Australia" on the labels. In addition the Australian branch started its own Aco GA20000 series issuing both British and (American) Gennett recordings.

Related labels

Although it is customary, in the case of English

recordings, to show Aco as the original issue for items appearing on the many 'customer' labels such as Beltona, Coliseum, Guardsman etc. it should be noted that quite often the recording was issued on the 'customer' label one or two months before it came out on Aco. Moreover some English recordings only ever appeared on one or more of the 'customer' labels and never on Aco as will be seen when we deal with these other labels.

Artists on Aco

Aco was primarily a popular label and the details we have given of the various matrix sources and the relevant periods will give you a good idea of what to expect on this label. This list is merely a 'sampler' to give those unfamiliar with the label some idea of the range of artists: Sam Ash, Ben Bernie Orchestra, David Brazell, Estelle Brody, California Ramblers, Jack Charman, Charles Coborn, Peggy Cochrane, Vaughn de Leath, G. H. Elliott, Gene Fosdick's Hoosiers, Leonard Gowings, Joe Hayman, Houston Sisters, Fletcher Henderson's Orchestra, Johnny Marvin, Jack Payne's Orchestra, Charles Penrose, Syd Roy's Lyricals, USA 7th Regiment Band, (Vorzanger's) Famous Broadway Band, Fred Wildon.

State of research

Many years ago a near complete listing of Aco, compiled by Arthur Badrock and Derek Spruce, was serialised in Peter Seago's RSVP magazine. A lot has been added since and our only total blanks are, at present (and these may be export issues):

G15432, G15462, G15476, G15494, G15498, G15500, G15568, G15630, G15654, G15655, G15673, G15712, G15713, G15714, G15715, G15716, G15717, G15718. If any reader has any of these, we would be grateful for the details.

○

Arthur Badrock

Brian Rust writes:

The latest C series matrix I have traced on ACO is C8181, Look Down, Dear Eyes by Percy Bilbury on G16063; but of course the series, prefixed M (Beltona) or Du (Duophone) continued until 8436, Black Beats by the Saville (All-Masters) Dance Orchestra, which is probably the session which took place at 2.00pm on Friday July 1st 1927, including Jack Jackson (tpt) and Charles 'Nat' Starr (clarinet and alto sax.) in the personnel).

The last C-1-E I have found so far is C535E, Is She My Girl Friend? by the Cabaret Dance Orchestra on Guardsman 2139.

The mysterious GO series was apparently also represented on ACO G15321, another coupling by the Famous Broadway Band (GO129/131), I've Got The Yes! We Have No Bananas Blues / The Cat's Whiskers). It may be significant that all the sides in this series I have seen have locked groove at the end, whereas the regular C series have a concentric groove just inside the last recorded groove. Broadway Blues, by the way, matrix GO133, is by Victor Vorganzer and His Famous Broadway Band; Ellis Jackson's trombone is unmistakable.

All this is in British Dance Bands on Record by Sandy Forbes and myself, of course.

I hope this will be of interest to other readers.

*Yours sincerely,
Brian Rust.*

More about....

SERGIS LUVAUN

From Brian Rust:

The Hawaiians' HMV session took place on **October 7th 1919**, under the direction of Joe Wilbur of the Savoy Quartet. [From the fifth session] ALOHA OE is matrix HO5299ae, and the reverse (MINNEHAHA) is from a Victor master by Palie K Lua and David K Kaili, who are not the composers (as the discography shows). The arranger was Richard Tully but I don't think he was one of the musicians, which consisted of five assorted guitars and ukuleles. I have no trace of any Victor recordings having been made by them; the anonymous Hawaiian Quartets and Quintets on Victor in 1914 and subsequently are by a different group.

First session, shown as London 11 - 16 August 1916

[see above for date revision. -Ed]:

HO3061ae	My Bird of Paradise	unissued
HO3065		unissued
B703		-same as French K685
HO3063		-same as French K516

Second session London 25 May 1917

y20733e	Hawaiian Farewell	unissued
y20735e	Honolulu Tomboy	unissued

Fourth session 17 November 1917

Matrices y20972e to y20977e were recorded "during the week ending 17th November 1917" not necessarily on [Saturday] the 17th.

y20973e	Down Texas Way	unissued
y20975e	Ideal Girl Waltz (<i>Luvaun</i>)	unissued

(Zono 1847 belongs to 20974)

I was recently in correspondence with John Marsden, the expert on Hawaiian music, on the subject of the anonymous 5 1/2 inch Bell records. My own opinion was that as four of the titles are the same as for the 10 inch sides from the Autumn 1925 session, I think they were all recorded at the same session by Luvaun. John has 'Moana Waltz' on Bell and thinks there is sufficient stylistic similarity for him to say that it is 'very likely' Luvaun.

I have not been able to confirm the matrix for 'Prancing' but adding Rainer's details to mine gives us the following enlarged listing.

(The accompaniment on 'Moana' is piano.)

434	Sunny Hawaii	Bell ?	Marspen 690
435-1	At Dusk	Bell 735, 758	Dinky 433
436-1	My Eve	Bell 352, 735	Dinky 432
		Marspen 672	
437-1	London ft.	Bell 357, 732, 758	
438(?)	Prancing	Bell 360	
439-1	Moana Waltz	Bell 363	Marspen 691
		Savana	846

(All issues anonymous)

Edison Bell Winner 5339. (p2272)

From Brian Rust:

The reason why Sandy Forbes and I did not list this item in our British Dance Bands discography is quite simply that it is not a dance band item, but merely a vocal, one of hundreds on many labels, by a dance-band vocalist.

The orchestra is Harry Hudson's and the recording date is indeed about August 4th 1931. We spell Eddie Grossbart thus as that is how he seems to be most frequently spelt at the time.

Caruso. (page 2273)

From R.H.S. Williams...

The article by Charles Levin states that the Zonophones were most likely recorded in Milan, in 1902 for the Gramophone and Typewriter Limited. I submit that it was a Sunday in November! In the new biography 'CARUSO' by Enrico Jnr. and Andrew Farkas, Bill Moran's complete discography gives the following dates:

G&T Session 1 - 11 April 1902 Grand Hotel Milan.

G&T Sessions 2 & 3 30 November 1902 (and probably 1 December 1902) Grand Hotel Milan.

International Zonophone Co. 19 April 1903 All piano accomp. pianist not known. No location given.

Pathé Frères "research by the late Martin L. Sokol (1977) and further studies indicate a date in late October 1903 for these recordings, which is accepted here." Piano accompaniment, pianist not known.

G&T Milan 8 April 1904 Matinada/Pescatori di Perle.

Elsie Griffin

Elsie Griffin's husband's surname was Mengzies, not Mengzin, as shown in her obituary.

[This was due to a typographical error. Ed.]

Odeon

FOLLOWING MICHEAL KINNEAR'S article on Odeon in India, TMR is pleased to present with this issue a facsimile of the very first British Odeon catalogue. Kindly loaned by Ernie Bayly, the original dates from February 1904.

After the Gramophone Company bought up the International Zonophone Company, Frederick Prescott whose headquarters were in Berlin, introduced Odeon Records in 1904. The last International Zonophones had been double sided, so it was logical to have double sided Odeons from their inception.

An interesting footnote is provided by Ernie, who informs us that a descendant of the original printer 'A. White, of 6 Hill Street London E.C.' used to live near Ernie.

The facsimile is to be found at the centre spread of this issue -pages 2295 to 2298 - and forms a 'pull-out' section if so desired.

Love Lies

John Goslin

● In two previous issues I presented some information and thoughts on the puzzle surrounding the 1928 tune "Love Lies", as it was recorded at the time and then in later years by Jack Teagarden and Randolph Sutton. In particular, I questioned the authorship of a 'new' verse, which displaced the original one by the composer, Carl Kellard.

I thought that I had no more to say, when right on time I found myself caught up in one of those strange coincidences which enliven daily living. Russ Barnes (a fellow collector and founder member of the Blanford Jazz Circle) put me in touch with Floyd Levin of Studio City, California, who is himself quite independently in the throes of research into "Love Lies", with the aim of writing a major article about it. He has clearly gone into it in far greater detail, and from a much more knowledgeable standpoint - he was for example, actually there in the studio when Teagarden recorded his beautiful version in 1950. However he has supplied me with some information which fills in the missing piece of this intriguing jigsaw.

In the course of his researches, he discovered that there were *literally* hundreds of different copyrighted tunes entitled "Love Lies"; but I was delighted to receive a copy of one particular version, copyrighted 1923 in Los Angeles, by one W. Dean Rogers. Yes, there is no doubt that this is our old friend, although the key is F, since the chorus and words are identical. What is more, the verse is beyond any doubt the one which Teagarden plays, and it has words, two verses in fact, clearly intended for female vocal since they start off

"My honey tells me how he loves me

He says my heart he'd love to own"

This is preceded by a four bar introduction which is in my opinion significant: I would draw your attention to the third bar, which has a descending figure of seven 'Chinese' fourths. I am sure these must have suggested the seven descending fifths of the LaVere version.

If one compares in detail Rogers' verse and Teagarden's melody line we find that bar one is identical; bar two has the minor addition of a note and an octave leap; bar three is identical; bar four likewise but raised one octave; in bar five Teagarden plays the phrase two notes lower throughout, but in fact all he is doing is descending the same diminished chord; bar six is slightly elaborated; seven and eight are identical; bar nine is subtly changed by a crochet rest and

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Love Lies

By
W. DEAN ROGERS

Moderato - Quasi Ballad

VOICE

FANF. ad lib. omit for dance

My Hon - ey, tells me how he
Two lips can breathe a vow u!

loves me He says my heart he'd love to own
dy - ing, Two lips can kiss the tears a - way

omission of the last note; in bar 11 a couple of notes change; and bars 12-16 are identical. Teagarden, LaVere and Sutton have merely smoothed it all out and made small adjustments. Floyd Levin reports Jack Teagarden as having said he learned the tune in 1921 (when he would have been sixteen).

I venture to suggest therefore that the following scenario emerges:

19?? Rodgers writes the tune in F (possibly in conjunction with someone called Kerr)

1923 Rogers copyrights his tune.

Teagarden hears it - learns it - and is playing it certainly by 1928. Meanwhile Mr Kellard also hears it - and 'lifts' it, writing a different verse, possibly with the help of Edith Clifford.

1927 August 27th, Kellard and Clifford record the tune in **Australia**.

1928 *Circa* 24 March, they do so again in **London**, for Columbia.

The other recordings I have quoted swiftly follow, **all in the UK**. The strong inference is that Mr Kellard thought that he could claim the title outside the USA, and he preceded to copyright his version with a British publisher in 1928, in the key of E flat.

No other bands seem to have recorded it subsequently until the 1950 revival; and then (today) its development by Ralph Sutton.

Floyd Levin adds that Rogers, along with a K D Hollis, wrote another tune called "Unhappy Blues" - but as yet no reference to this item, or to Mr Hollis has arisen. Can any reader help? I am of course, much indebted to Floyd Levin for his assistance and information.

So there I propose to leave the subject - the most apt comment is probably the very name of the tune itself!

**Birmingham International
RECORD BAZAARS1991**
Sunday 14th April and 15th September
at National Motorcycle Museum, Birmingham

Entry £2.50 from 10am (£1 after noon)

1000s of 78s&Lps

Contact: Derek Spruce, 9a Silverdale Rd., Bushey,
Herts. WD2 2GY
Phone: 0923 37794

Computerised Cataloguing

John W Booth

- I recently obtained two programs both of which are intended for use by record collectors. Both are available as 'shareware', ie. at very low cost for open use both in this country and the US. I have reproduced from the publisher's documentation a brief guide to each program. My comments follow at the end of the article.

FOR RECORD COLLECTORS

Version 4.00 by Steven C. Hudgik.

FOR RECORD COLLECTORS is three level software designed for use by people who have a few records in their home and for the professional music librarian working at a radio station.

For Record Collectors allows you to catalog a record library and then locate a song, or groups of songs, by any one of up to 21 characteristics. For example, you'll be able to get a list of all of your Christmas songs; or all of the songs with the name MARY in the title.

Another nice feature of For Record Collectors is that it can be used with LP's, compact disks, singles, EPs, cassettes, videos, or laser disks. Entries are made for individual songs allowing you to list the individually unique characteristics of each song. You can even store picture jackets separately and use For Record Collectors to catalog the jackets.

The Three Levels of For Record Collectors

The three levels of For Record Collectors are: Collector, Advanced Collector, and Professional Broadcast Librarian. Each level provides progressively a greater detail of information that can be stored for each song.

The following is a list of the information that can be entered at each level.

Collector	Advanced	Professional
Catalog No.	Catalog No.	Catalog No.
Song Title	Song Title	Song Title
Artist	Artist	Artist
Year Released	Year Released	Year Released
Note	Note	Note
Value	Value	Value
	Writer	Writer
	Producer	Producer
	Other	Other
	Type	Type
	Highest Chart	Highest Chart
	Year End Chart	Year End Chart

Label
Mfgr. Catalog #
Pressing/Delta #

Label
Mfgr. Catalog #
Pressing/Delta #
Time
Intro
Outro
Rotation
Date Last Played
Location

The spaces for Note, Other and Location provide spaces for you to enter miscellaneous information that is important to you. This could be the condition of the record, the name of the arranger, or any other information.

The following are descriptions of what I [Steven C. Hudgik] use each line for. You are not limited to this information. You can enter anything on any line and For Record Collectors will still be able to conduct correct searches and sorts. However, the Value line should only be used for a value.

Collector Level:

Catalog Number - This is the catalog number in your library for this record. You do not need a separate number for each song. All of the songs from an LP, for example, could have the same catalog number.

Title - The name of the song.

Artist - The artist who recorded the song.

Year Released - The year the song was released.

Note - This is provided for miscellaneous information.

This line is usually retitled for the LP TITLE.

Value - Enter the current value of the record. If you are entering more than one song from an individual record, enter the value for one of those songs only (usually the song that contributes the most to the value of the record or the biggest hit on the record).

The Advanced Collector level

Writer - Enter name(s) of the people who wrote this song.

Producer - Enter the name(s) of the producer(s).

Other - Like the NOTE line you can enter whatever information you feel is useful. You may enter the publisher, BMI or ASCAP, or the name of the arranger.

Type - Use this line to classify songs by type.

Highest Chart - The highest position achieved if the record was on a chart.

Year End Chart - If the record made the year end chart, enter its position here.

Label - The name of the company that released the record.

Mfgr. Catalog # - The catalog number used by the manufacturer (record label) to identify this record/song.

Pressing # - This line can be used for a delta number, pressing number, or any other identifying marks scratched in the plastic or on the label.

The Professional Librarian level

Time - The playing time of the record.

Intro - The length of the instrumental introduction to the song.

Outro - The length of an instrumental portion at the end of the song.

Rotation - This line can be used by broadcasters to indicate [s/z] how often a song can be played - once an hour; once a week; or maybe once every 10 years.

Last Played - Enter the date the song was last played on the air.

Location - Use this line to show any special locations. For example, there may be records the production staff keeps [sic] in the "B" studio for their use. Or there may be personal records available for airplay or production use (put the initials of the owner here).

Information about files

For Record Collectors creates a separate file for each level. The more levels used, the fewer entries can be stored in a given space. The following chart provides a rough estimate of the number of entries that can be put within a certain space (360K is the space on a double sided, double density floppy disk):

	360K	1 Megabyte	Indexed 360K	Indexed 1 Megabyte
Collector	2900	8090	1740	4950
Advanced	1400	4000	900	2500
Professional	1160	3300	750	2100

FOR RECORD COLLECTORS is a computer data base system specifically designed for collectors, broadcasters, and other people with music collections. It makes cataloging a music collection easy; allows you to find songs that may have been virtually unidentifiable previously; and provides a permanent, easy to update catalog of your collection.

An index card file works fine - you can locate songs by title, and with some extra effort you can cross indexing by artist also. But maintaining index cards is time consuming and tedious. I've never enjoyed spending hours putting index cards in alphabetical order.

Using an IBM PC (or compatible) computer, and the 'For Record Collectors' software, you can catalog and find songs by title, artist, label, producer, or any of 19 other traits. You can also easily find songs using complex multiple cross references. For example, you could find all of the ballads, that made the top 20 in 1978, that contain the word "FIRE" in the title, are good to dance to, and are between 2:30 and 2:39 minutes long.

'For Record Collectors' actually provides three software versions in one package. (The Collector, The Advanced Collector and The Professional Librarian). Each version builds on the previous one, allowing you to catalog your library in a step by step manner.

'For Record Collectors' has a capacity of 10,000,000 songs per data file, an unlimited number of data files may be used.

System Requirements:

'For Record Collectors' will run on an IBM PC, XT, AT, PS/2 or compatible with a minimum of 256K of memory. A hard disk is highly recommended, but floppy disks may be used (up to 2800 entries can be stored on a floppy).

User-supported Software

This software has been placed in circulation under the user supported concept. [often referred to as "Shareware"] Non-profit groups and individuals are encouraged to make copies of this disk and distribute it to their members and friends as long as the software is provided at no cost. A distribution charge of up to \$10 may be charged to cover the cost of diskettes, handling and duplicating, if prior written permission is obtained from the author.

Under the user-supported concept, you are given a

complete, working software free. If you find you are using this software, a contribution of \$59.95 is suggested. Your registration will help keep us in business and allow us to make further improvements.

The contribution will make you a registered user. As a registered user you are entitled to free updates, support, and a current copy of the user's manual and software.

A registration form can be displayed and printed from a prompt on the introductory screen. Or send \$59.95 with your name, address, computer type and the name of the software to the address given below. (Please add \$3.00 for shipping / \$5.00 for shipments to P.O. Boxes and Canada / \$8 outside North America. For more information on For Record Collectors or other HomeCraft software products contact:

Steve Hudgik
HomeCraft Computer Products
P.O. Box 974
Tualatin, OR 97062 U.S.A.

or in the UK:

Advantage Computer User Group
56 Bath Road
Cheltenham
GL53 7HJ

the cost per disk of shareware is £3.95 incl. p and p., for 3.5inch disks add 50p. Please mention this magazine.

Also published by Advantage is a program written over 55 hours in this country by Peter Richards of Cheltenham called **Music Maestro**. It comes with less documentation than 'For Record Collector', but the opening screen is sufficiently self explanatory to enable anyone past the novice stage to use it on any PC. The data base screen is well presented, and easy to use, in many respects it is a better screen design than FRC.

Like FRC it is designed for the mass user market, i.e. not specifically for the 78s collector, however unlike FRC it does not appear to be as easily 'customised' for your own needs. Although I believe that if I buy the registered version of Music Maestro for £19.00 extra I can achieve some flexibility as well as technical support. Certainly given the usual cost of standard database packages, (around £250 to £550), £22.95 does not seem an excessive price to pay.

Unfortunately though the limitations as far as most of us are concerned are soon apparent. The Catalogue Number entry is limited to 8 digits, matrix numbers are not catered for, in fact the program looks better suited to a simple stock listing operation in a record shop or BOOK shop, but even then titles would have to be listed under each publisher, or label.

The reports generated by Maestro print out as follows:

*** Music List ***

CAT_NUMBER	TITLE	ARTIST	MEDIUM	YR_RELEASE	VALUE
00000001	THE END	IVAN EDAIK	CD	12/12/90	5.00
*** Total ***					£5.00

Additional 'fields' within the database are current date, (which has to be entered, but could be used for an accession date), Duration (8 digits), Comment (30 digits).

I have briefly tried both these programs and given the market, and the extremely low cost of both, can only fairly sum up by saying 'What do you expect for the money?', and suggest that if you want a tailor made system, you either find someone to write it for you, or do it yourself. Either way, please let me know as I am interested. Meanwhile my interim money is on the first one of the two programs reviewed here. Now, I wonder if we could get a decent program written to produce discographies in a standardised format?

○

John W Booth

IMPORTANT NOTICE.

In ordering, customers must kindly select at least double the number of records actually required, because records are frequently out of stock, and an order without second choice cannot always be filled complete.

In case of any numbers being out of stock, we shall substitute as near as possible, *unless* you distinctly instruct us *not* to do so.

Records are to be ordered by numbers, and NOT by titles, but it is unnecessary to mention the two numbers of one record, the first number being sufficient.

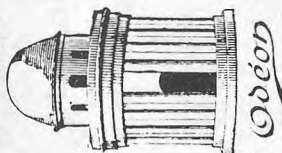
We do not guarantee to invariably give the same combination in our double sided records and, while customers will always receive the particular selection ordered, we reserve ourselves the right to supply on the reverse side of the record, a different selection to the one listed, but, of course, only in cases where the production used for the reverse side is no longer obtainable

ODEON Records can be played on any and every Disc Machine.

1st PROVISIONAL-LIST.

February 1st, 1904.

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Standard Double-sided Discs.

(Two different Productions on each Record).

Diameter, 7½ inches.

AVERAGE LENGTH OF EACH PRODUCTION 2½ MINUTES.

In ordering, the first number only of each Record is required.

The Band of H.M. Irish Guards, London.

2199 With Sword and Lance (*March*)
2202 God bless the Prince of Wales and God save the King

Stareke

The Imperial Military Band, London.

2054 King Cotton March
2055 A Bundle of Mischief

Sousa

2060 Selection from "A Runaway Girl"
2067 Liberty Bell March

Sousa

2064 Manhattan Beach March
2065 Selection from "The Toreador"

Sousa

- 2066 Kinky Kinks (*Coke Walk*)
 2068 Selection from "The Messenger Boy"

Fulton
 —

The Band of the Garde Républicaine, Paris.

- 3228 La Gitana (*Waltz with Castanets*)
 3420 The Farewell to the 63rd (*with Bugles and Drums*)

Bucalossi
 Binet

The Bands of Belgian Carabiniers, Brussels, and Garde Républicaine, Paris.

- 155 Sambre and Meuse (*March*)
 3029 Vera (*Mazurka*)

Paris
 Rauski

PICCOLO SOLOS.

Mr. James Wilcocke, London.

- 2083 Sylvia
 2085 Nightingale Waltz
 2086 Danse des Satyrs
 2087 Cleopatra Polka

Le Theire
 Julien
 Le Theire
 Danane

BANJO SOLOS.

Master Charlie Rogers, London.

- 2075 Whistling Rufus
 2076 Smoky Mokes
 2077 A Coon Band Contest (*Coke Walk*)
 2079 Dixie Medley

Mills
 Holtzmann
 Pryor
 Osmann

Misses Bessie and Rose Skinner.

- 2343 Brooklyn Polka
 2345 Stars and Stripes for ever

Morley
 Sousa

VOCAL RECORDS.

Mr. William Doust, London.

Tenor.

- 2145 Kate O'Donoghue
 2146 Just as the Sun went down

Olcott
 —

Mr. Albert Pearce, London.

Tenor.

- 2074 Good bye Mignonette
 2156 Walt
 2157 Alice, where art thou
 2158 There's a little Maid from "My Lady Molly"

Bowers
 Ascher
 —

Mr. Russel Hunting, London.
 The Original Casey.

- 32140 The Ballymoony Conversatione
 32141 Casey taking the Census

DUETS.

Mr. Reginald Brophy, London.

Tenor.

Mr. A. H. Gee, London.

Bartone.

- 32119 Tenor and Baritone
 32120 Love and War

Wilson
 Cooke

The Tally Ho Trio, London.

- 32097 Fann Yard Medley
 32098 The International Medley



VOCAL RECORDS.

Miss Lenora Sparkes, London.

Soprano.

32133 Dear Heart

32134 Under the Deodar from "A Country Girl."

Mattei
—

Mr. Ian Colquhoun, London.

Baritone.

32025 Oh ! Promise me

32027 Happy Moments from "Maritana"

De Koven
—

32035 Jack's the Man

32037 Rule Britannia

Byng
—

Mr. A. H. Gee, London.

The Australian Baritone.

32018 Oh ! hear the wild winds blow

32020 Simon the Cellarer

Mattei
Hatton

Mr. Louis Bradfield, London.

32106 Mr. Mosenstein from "The Girl from Kay's"

32107 Matilda and the Builder from "The Girl from Kay's"

—
—

32044 I want to be a Military Man from "Florodora"

32045 Customers at Kay's from "The Girl from Kay's"

—
—

32050 My little Canoe from "The School Girl"

32051 The philosophic Brigand from "The Medal and the Maid"

—
—

Mr. Fred Wilson, London.

Comie.

32074 The Salvage Man

32075 The North Pole

Dan Leno
Dan Leno

Mr. Conway Dixon, London.

Baritone.

2178 My own little Girl from "A Country Girl"

2179 Is Love a Dream from "An Artist's Model"

—
—

Mr. Fred. T. Daniels, London.

Comie.

2016 The Lighthouse Keeper

2017 I'm Tired

Danville
Jerome

Mr. Fred. Wilson, London.

Comie.

2000 The Huntsman

2001 Buying a House

Dan Leno
Dan Leno

Mr. Albert Mackelvin, London.

Scotch Comie.

2244 Hooch Aye !

2245 Hey, Donal !

—
—

Mr. Gus Lind, London.

Negro Songs.

2165 The Coon Drum Major

2166 All Coons look alike to me

Stratton
Stratton

The Tally Ho Trio, London.

2210 Country Fair Medley

2213 Old Folks at Home (Solo sung by Mr. Chester)

—

2211 Killarney

2212 Sweet Eileen (Solo sung by Mr. Doust)

—
—



Concert Double-sided Discs.

Diameter, 10 $\frac{3}{4}$ inches.

AVERAGE LENGTH OF EACH PRODUCTION 3 $\frac{1}{2}$ MINUTES.

The Band of H.M. Irish Guards, London.

32080	Overture "William Tell"	—
32118	Selection from "Iolanthe"	—
32113	Selection from "Faust" (<i>introducing Waltz and Soldiers' Chorus</i>)	Godfrey
32115	Selection of Scotch Melodies	—
32084	Selection from "A Country Girl"	—
32086	Overture "Semiramide"	—
32065	Convivial March	O'Harra
32066	Three Dances from "Merrie England"	—
32064	The Irish Guards Patrol	—
32067	The Benediction of the Poignards from "The Huguenots"	—

The Bands of Belgian Carabiniers, Brussels and H.M. Irish Guards, London.

30115	Carmen	(Carabiniers) Bizet
32117	Regimental Marches of the Brigade of Guards (Irish Guards)—	—

The Band of the Garde Républicaine, Paris.

33045	March Indienne	R. Sellenik
33145	Sambre and Meuse (<i>with Bugles and Drums</i>)	Ranski

CORNET SOLOS.

Sergeant Hunt (H.M. Irish Guards), London.

32144	My Dreams	Tosci
32145	Ashore	Trotière

Mr. Fred. Kettlewell, London.

32167	Robin Adair (<i>with variations</i>)	—
32168	In Old Madrid	Trotière

PICCOLO SOLOS.

Mr. James Wilcocke, London.

32053	Will o' the Wisp	Brockett
32054	Echoes of the Forest	Danare

SCOTCH BAGPIPES.

Pipe Major H. Forsyth, 2nd Battalion Scots Guards.

32157	Medley March. Murray's welcome—My wife she brewed it	—
32158	Medley of Scotch Airs. The Highland Laddie—My love she's but a lassie yet—The Campbells are coming—The Cock o' the North—Because he was a bonnie lad—Da'! among the tailors	—
32159	Medley March. The Cameron men—The Inverness rant (<i>Strathspey</i>)—Loch Tayside (<i>Reel</i>)	—
32160	Two Scotch Songs. Scots wha' hae—The Banks of Allan Water.	—

On the air from Normandie

Ernie Bayly

I HAVE PROBABLY related previously that until Sunday June 2nd 1940, I lived in Dover, in the 'Garden of England' Kent, where, except for the BBC transmitter on 1500 Metres we could receive mainland-European radio stations better than British.

We frequently listened to transmissions in English from Radio Normandy, which was based in Fécamp only 25 miles or so from us across the open waters of the Channel. The station had been established in 1931 by another Man of Kent, a Captain Plugge proprietor of the International Broadcasting Company, which he had formed to provide commercial broadcasting to southern England in contrast to the rigidly Reithian broadcasting regime of the BBC. Similar programmes also were enjoyed with excellent reception from Radio Luxembourg which also had programmes in English on long wave.³

Among the sponsors on Radio Normandy were Hartley's jams and marmalades, which company, during 1934/5 employed Carroll Gibbons and His Boyfriends to provide the musical entertainment between the advertisements. Announcements and commercials were spoken by Canadian James Dyrenforth who also collaborated with Carroll in composing songs, such as *I'm So Misunderstood*, *My Lips and Your Lips*, *Let's be Sensible*, *Wrapped Around Your Finger*, of which Anne Lenner sang the vocals. They also composed *Swing on the Gait*, and *The Life of the party* which were both instrumentals. The radio programmes were each of 15 minutes and two have been transferred to CD (Lp and Cassette formats also available) complete with advertisements.¹

As the British Government in the form of the Post Office would not provide landline facilities to the IBC stations on the continent, programmes like this were recorded in London on to private transcriptions and in the case of Luxembourg were flown to the transmitter studios. Sometimes the recordings were an acetate on aluminium disc, optical 35mm film, or a fully processed shellac record with two tunes per side³ (many being in the Columbia CAX- prefixed matrix

We are sorry for the delay in publishing this edition of TMR. This was caused by technical difficulties with this article in its original form.

Material in this article is based on sleeve notes of the CD reviewed ¹; the books 'Band Leaders' Julien Vedey, published by Rockcliff, London 1950 ², 'Radio Luxembourg The Station of The Stars' R Nichols, published by W H Allen, London 1983 ³

series) - or the standard 16inch 78rpm broadcast transcription discs.

Carroll had retained numerous of these discs and after his death in 1954 his second wife Joan cared for them. In 1979 she enquired of EMI if they would be suitable for reissue. Some 21 tunes from acetates were released in 1980 on Lp in the 'Retrospect' series - "On the Air For Hartley's Jam. 1934-1935." World Records SH360.¹

Now an additional 73 minutes of this delightful light music played by a quintet plus Carroll himself has been released from the Columbia discs¹. Being a small group it is possible to hear and appreciate his piano style fully. The CEDAR recovery system brings an incredible clarity, especially to Anne Lenner's vocals. Even with the treble control turned well up, there is merely an inoffensive hiss no where interfering with speech sibilants. Having been recorded before the craze of using a studio with the ambient sound of an empty aircraft hangar, the whole performance is charmingly intimate as in a small restaurant or one's own home salon. Modern recording engineers do not seem to understand this situation (I won't bore you with why!!). In fact this fulfils the aim of Paul Voight to make a recording as if the artists were performing solely for the listeners.

In all this latest transfer presents the work of many well known composers; such as Leo Robin and Lew Gensler's *Love is Just Around the Corner*, *Body and Soul* from the pens of Eyton, Heyman, Sour and Green. Rodgers and Hart are represented by *Blue Moon*, Ira and George Gershwin by *I Got Rhythm* and *I Can't Give You Anything but Love* from Dorothy Fields and Jimmy McHugh.

So this issue of material not heard since the original broadcasts from Fécamp, Normandie on the wireless at 7pm each Thursday in 1934 and 1935 will please lovers of the music of one of our great pre-war dance bands, light music with clear vocals and of course Carroll Gibbons himself.

'On The Wireless at 7pm Each Thursday', Carroll Gibbons, is on CD CZ 307. (Lp SH 519 or cassette TCSH 519). EMI Retrospect series.



Carroll Gibbons

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SET OF REAL PHOTO-POSTCARDS OF FAMOUS RADIO STARS—FREE !

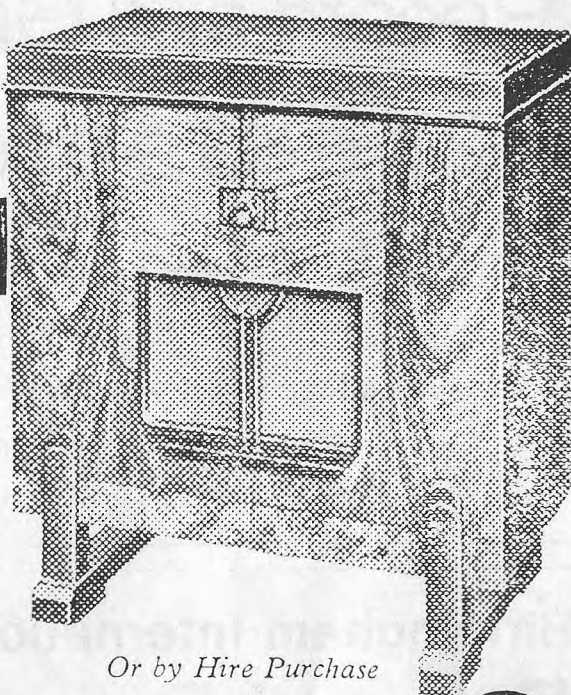
Write to Columbia Graphophone Company Ltd., 98-108, Clerkenwell Road, London, E.C.1, for illustrated literature about the whole COLUMBIA TONE RADIO range, "Tone" leaflet, and set of real post-card photographs of famous Radio Stars, including Stanley Holloway, Elsie & Doris Waters, Henry Hall, Albert Sandler and Les Allen.



(Prices do not apply in I.F.S.)

**Columbia
TONE Radio**

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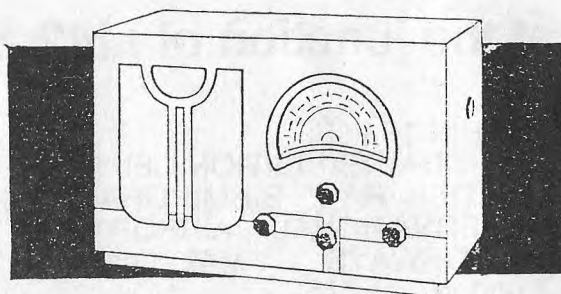


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All-Electric Table Model. No. 359. (A.C. only.) 4 valves (inc. rec.). "Spotlight" tuning—swift—sensitive—selective.

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C R O Y D O N**

**Record and Gramophone Fair
22nd September 1991**

Further details from Jo or Micheal
Edenbridge (0732) 863955
Fairfield Record Fair, 'Forest Lodge'
Chartwell, Westerham, Kent, TN16 1PS, UK

**Birmingham International
Record Bazaar**

Sundays in 1991 - 14th April & 15th Sept

Entry - £2.50 from 10am (£1 after noon)

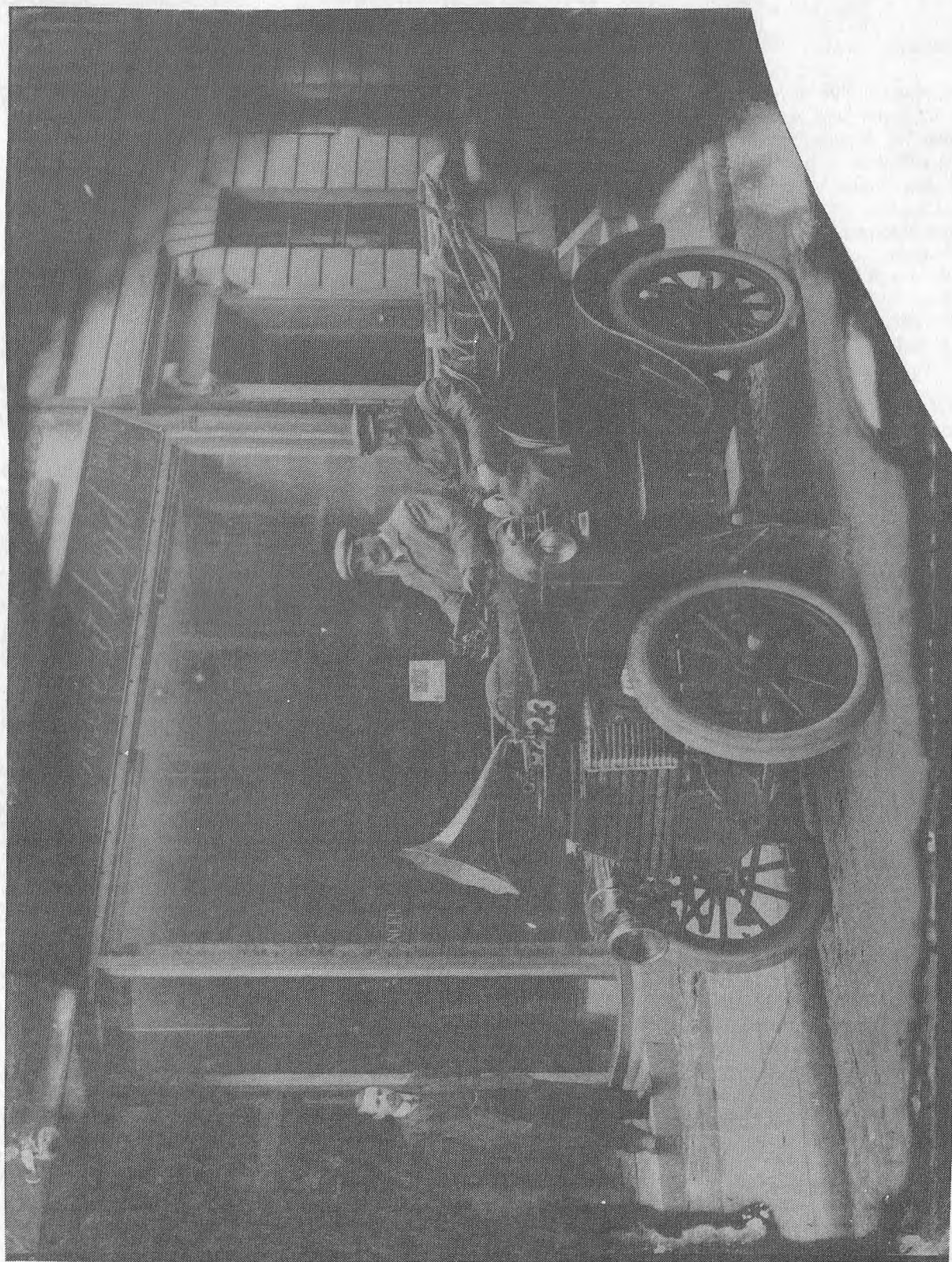
NATIONAL MOTORCYCLE MUSEUM
at the junction of M42 & A45

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INTERNATIONAL - AIRPORT
MOTORWAYS - M42 (leads to M40 &
London, and M5)
M 6, M45, M1, M42 all close by

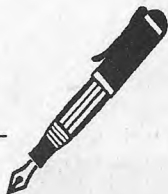
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WD2 2GY
(0923) 37794

R E C O R D B A Z A A R



Letters



From John Astin

Can anyone give any information please on a machine called a "New-tonophone"? It plays both lateral and vertical cut discs. It has also a motor winch stop similar to those found on musical boxes.

Yours sincerely,
John Astin,
9 Meadow View
Bilton,
Harrogate,
HG1 3LL

* * *

From Geoffrey Percival:

Dear Sir,

Recently I have had increasing problems with the pivot bearings of the L75 arm of my Lenco L75 four speed deck and pickup. One of them appeared to be disintegrating. I dismantled the arm and switched the pivot bearings over. For a week or two matters improved - and then became worse than ever. I could only play records stacked two deep, and with playing weight increased beyond all reason.

I got in touch with Jeff Link, who has contributed to TMR in times past. "Have you any idea if Lenco spares are available?" He supplied me with the number of a firm but they no longer have stocks. However a helpful secretary gave me the phone number of another firm, from whom I ordered a pair of new soft rubber pivot bearings.

They're not cheap - but I was delighted to be able to purchase them at almost any price. They arrived by return post, plus a price list of available spares. It would be possible to almost rebuild the whole unit if needed. They also have spares for other no-longer marketed decks and arms. I am sure that the many readers who own Lenco, Garrard, Connoisseur, or Goldring units would like to learn of the source of supply for spares. The company is: Technical and General, 8 Rochester Way, Crowborough, Sussex, TN6 2BY. Tel: 0892 654534. [Readers enquiring are encouraged to mention this magazine. - Ed.]

In-car entertainment,
or,

How Bertie and Bobbie annoyed the neighbours -

Another local reader of TMR (Mr Alan Granlees) and one of the few collectors here in Ulster, has asked me to pass on a photograph [See page 2301] taken outside R. R. A. Floyd's Music Shop in Pump Street, Londonderry. The date of circa 1905 is suggested by reference to 'A Roadside Camera' by Michael E. Ware (published by David and Charles) which shows in plate 82 King Edward VII in an almost identical Daimler car leaving Hinton Station, near Christchurch, Hants. on July 19th 1904.

The only remaining question is: What is the make and model of the talking machine?

The photograph is reproduced by courtesy of McDonald/Biggar Collection, Londonderry.

* * *

From John D Marsden:

Dear Mr Booth,

I don't entirely share your views on CDs, by the way. Actually, Lps have been pushed to extinction not by CDs but by **Cassettes**, which easily take the lion's share of the market. Like most others, I just don't find cassettes very collectable.

Their use (like reel to reel tape) is for broadcasts or 'live' location recording. However, the main problem is that most of the music we collectors want to listen to isn't available on CDs, and probably never will be! So for those who enjoy 'alternative' music, records in their many forms are the only way to collect it.

Best regards,
Yours sincerely,

* * *

Has anyone further details on the following **Goodson 31275/31227**? The second side is Lou Gold and 'Ramona'; the first side is Geo. Beaver (vcl) 'Dancing with my baby'. Pressed in the usual celluloid, now unplayable, it is overprinted in blue - 'Specially arranged for the Exposition International Barcelona - 1929. Compania Fonographica Hispano-Americana SA'

ADVERTISEMENTS

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FOR THE BEST SWOP 'N' SHOP in the States, read "In The Groove" the monthly magazine from the Michigan Antique Phonograph Society. \$20.00/year US members, \$21.00/year Canadian members, \$30/year elsewhere by airmail. Details from: MAPS HQ, 2609 Devonshire, Lansing, Mich. M148910.

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ADVERTISEMENT RATES

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Obituaries

Alyn Ainsworth

I remember as a teenager with the freedom of travel afforded by my first motor scooter, being able to listen to a series of 'scratch band' rehearsal sessions here in Rugby. At which would be players from the Northern Dance Orchestra, the Midland Radio Orchestra and similar calibre musicians from London. Very often the conductor at these sessions would be Alyn Ainsworth. He like most of the players in those days of little work for really large big bands would journey to Rugby to rehearse for fun. But what music they produced for an audience of usually one!

Alyn was born sometime around 1923 in Bolton, Lancashire. At the age of 14 he joined Herman Darewski's band as a singer. Later he joined Oscar Rabin and provided his band with many arrangements. He later did the same for Geraldo. The BBC commissioned him to form the Northern Dance Orchestra, in which he assembled a band of musicians such as Billy Ternant, Sid Lawrence and Don Lusher.

His work for TV companies in the UK regularly brought his name and sounds into every home, programmes with his credits included 'The Good Old Days' - later shared with Bernard Herman - (featuring recreations of old time music-hall entertainments from the City Varieties in Leeds for the BBC), 'Sincerely Yours' with Vera Lynn and many other broadcasts with 'stars' of TV entertainment.

Record companies used his talents to produce large sound orchestral backings in the sixties: 'Big Spender' with Shirley Bassey for United Artists in 1967, 'There Must Be A Way' sung by Frankie Vaughn for Columbia, among others.

He was also very active in the West End of London supervising and arranging music for the stage, often being responsible for more than one show at a time.

Alyn Ainsworth had many friends in the business, many good and fine musicians will miss him. So will many in the audiences.

Alyn Ainsworth born: c1923, died October 4th 1990.

Irene Dunne

Perhaps remembered best as an actress, Irene Dunne also made records. On the RKO payroll with the advent of talkies because she had trained as a stage performer. Her singing has been described as off key, but in the thirties she appeared in three musicals: *Sweet Adeline*, *Roberta*, and the 1936 production of *Show Boat*. She will be especially remembered for "Smoke Gets In Your Eyes", and Kern's masterpiece "The Folks Who Live On The Hill" from the 1937 film *High, Wide and Handsome*.

In 1941 she appeared with Cary Grant in the film *Penny Serenade* where with a Victrola and a pile of Victor 78s she recalls the life the characters shared together.

After a series of less than successful roles in the fifties, she retired from the business. She remained active in her outside charitable works for her Church and even served as a delegate to the United Nations.

Irene Marie Dunne, born Louisville, Ky. December 1898. Died Los Angeles, September 4th 1990.

David Rose

A light music composer of distinction, his '*Holiday For Strings*' comes readily to mind, but he is probably best remembered for that brash and brassy number '*The Stripper*'. I have the record he recorded with his orchestra and love it. Born in London in 1910 he travelled to the USA four years later. He was a musical director for MGM films during which time he was for a while married to Judy Garland. He also worked for Decca Records (US).

David Rose born: 15 June 1910 London England, died: California August 23 1990.

Harry Lim

The independent US label Keynote has never been well known. Harry Lim bought out the original owner of Keynote in 1941; until then the label had subsisted on folk records, but Harry wanted to record JAZZ, - jazz in a way that the big labels were not recording. From 1941 to 1948 he recorded many classic sides in an era when, due to the Musicians' Union ban, hardly anything at all was being recorded. Well known examples are: Lionell Hampton and his Sextet with Dinah Washington who recorded *Evil Gal Blues/Homeward Bound* (Keynote 605) and *I Know How to Do It/Salty Papa Blues* (Keynote 606) at the end of December 1943.

The following year saw Red Norvo's All Star Sextet recording six sides for Lim, (Keynote 1310, 1314, 1319).

Many other famous names were recorded by Harry Lim during this period, Coleman Hawkins, Earl Hines, Teddy Wilson and Bud Freeman amongst others. Matrix numbers with the letters HL for Harry Lim engraved in the wax bear witness to the high quality sounds that he achieved in a variety of hired, small, independent studios.

He was forced by circumstances to sell out to Mercury Records in 1947.

He continued in the industry for many years founding the Famous Door label in 1972. But it will be for the Keynote label for which he will be remembered and thanked as reissues continue to appear on Lp and CD.

Harry Lim, born 23 February 1919, Dutch East Indies, died. July 27 1990 New York.

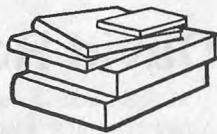
Also remembered -

Major Quincy "Mule" Holley, violinist, bass player and tuba player. Born Detroit 10 July 1924 - died New Jersey 25 October 1990. Recorded with Oscar Peterson for Norman Granz in the 1950s. Toured with Rose Murphy in Britain 1951, stayed five years, before returning to the States.

Xavier Cugat, band leader. Born Spain January 1st 1900, died Barcelona 27 October 1990. Best known for his band's appearances in films, playing Latin-American dance music.

Leonard Bernstein, composer and conductor. Born Mass. 25 August 1918, died New York City 14 October 1990.

Reviews



My Kind Of Jazz, by Brian Rust. Hamish Hamilton, 27 Wrights Lane, London W8 5TZ 200 pp, 16pp photos. Hardbound, 8 1/2" x 5 1/2". Price £14.99

On March 31, 1936, at the tender age of 14, Brian Rust discovered the charm of dance band records. From this developed a love of Jazz. While Brian was playing his first 78s, your reviewer (of similar vintage) was avidly tuning in the late night dance music on a home built one valver, the prelude to a similar long lasting passion for *le jazz hot*. Knowing of this parallel music progression, the Editor asked me to review *My Kind Of Jazz*, unaware (I hope!) of the difficulties of the task.

The main problem was to determine at whom the book is targeted. Most of us old timers are fully aware of Brian's taste in jazz and might be tempted to think it all 'old hat'. On the other hand the less experienced, on a cursory examination, might judge it to be too particularised. And devotees of certain hideous noises which affront the discerning ear would not even recognise the subject matter as jazz.

The first chapter describes the author's burgeoning interest in jazz and sets out his personal views on what should or should not qualify for that definition. This establishes the guidelines for the next five chapters which comprise a guided tour, piecing together the main strands of the music's development from New Orleans, up the Mississippi to Chicago, thence to New York, with stop offs in the South and the West Coast. In these, and subsequent chapters, a plus point is that the historical picture is built around the recordings made by the principle performers, thus providing a good guide to would-be collectors.

Six chapters take in the stragglers - covering the Blues (a bit skimpy, mentioning just a few artistes, mainly female 'city' blues singers), Piano Jazz (again rather meagre, perhaps due to the relatively few recordings of that genre), Jug Bands and the like, American jazzmen overseas, Jazz in the UK and, finally, the Revival Years. The last chapter is a resume of jazz criticism through the ages, followed by a short list of jazz records currently available on, mainly, 'small' specialist labels (which are disturbingly few).

It would be untrue to say that my jazz education was significantly enhanced by reading this book, but then my own tastes and interests are very similar - basically those of a 'purist' with a penchant for the golden years of the 1920s, a toleration for much of the 1930s and the best of the 'revival' period. It would be equally dishonest to say that I agree with all the opinions expressed by the author (as usual, put succinctly, forthrightly and entertainingly) but it would be ungracious to indulge in nit-picking of a compact, well written, informative compilation of historical fact and personal observations formed from a lifetime's devotion to, and enjoyment of, the author's personal musical choice.

As with Brian, my own initiation into jazz centred on the deification of the ODJB and King Oliver, but whereas his loyalties remain unshaken I seldom feel the urge to hear the ODJB despite having a complete set of original 78s. This proves that one's tastes can change (I won't be tempted to say "mature"!) and also that 'jazz' is a wide-ranging term capable of all manner of interpretations. In his new book, Brian Rust nails his colours to the mast with obvious and infectious enthusiasm.

It would be a very churlish experienced jazz enthusiast (of any but the most avant-garde school) who could read this book without feeling it was money well spent - even if it were only a stimulant to play some of the recordings described! It is also a good practical guide to the overall development of 'classic' jazz. And it might be a revelation to broadcasting authorities who seem to think jazz consists of Glenn Miller and 'progressive' outrages performed, apparently by neurotic zombies!

In short, having browsed through the book again, I must admit that I feel the need to get the turntable spinning. But before I do, and without intending to be pompous, or to commit unpardonable puns, I would like to put on record that *My Kind of Jazz* is a fitting corollary to Brian Rust's long years of discographical work without which all serious collectors would be probing in the dark.

○

Norman Stevens

Record Reviews

"The French Connection"

The EMI group has made available some reissue recordings of their partners so we may hear some of the old favourites in crystal-clear digital quality. The word 'Cedar?' has not been mentioned but some thing similar has been used in the processing of this collection.

Lets start with the 'chansons' - that particularly French category of song which had anything as a subject (not only love) and was light musically - but not jazz or dance music. It seems to me that the art of 'song' was - is- somehow lost in Britain and the US. Setting a poem to music is not the same as the chanson. Perhaps the invasion of dance band songs from the US was the cause. [I believe that it is puritanism and lack of open romance in the Anglo-Saxons that is to blame. -Ed.] It could be the that language difference resisted that influence elsewhere in Europe all the way from Spain to the Urals. Perhaps British equivalents which spring to mind as examples are Gracie Fields singing 'The Punch and Judy Show', or Leslie Sarony with 'Sarah Jane' and similar.

The Extraordinary Garden - The Very Best of Charles Trenet.

TRENET WAS a major composer of chansons - with 352 titles to his credit - who sang his own creations in a light baritone voice. He stated his creed in 1937 with *Je Chante* which I term as a bustling type song (with which sartorially elegant young men with permanent smiles have been seen to open Parisian revues!) But we soon hear such favourites as *Boum!*, *Vous qui passez sans me voir*, *Mes jeunes années*, *La Polka du Roi*, *Revoir Paris*, *La Mer*.

Mixed with these are the delightful *En Avril à Paris*, a reflective *Que reste-t'il de nos Amours?*, glances back to youth in *Coin de rue* and *France dimanche*, the amusing *Vous oubliez votre cheval*. To listeners to radio past and present [see Ralph Harvey's column elsewhere in this issue.], Trenet's voice will be well-known for certain songs were and are frequently heard in record request programmes on both sides of the channel; *La Mer*, and *Boum!* for example. This programme has 25 songs lasting 74 minutes, recorded between 1937 to 1964. The compilation was by husband and wife team, Pat and Ralph Harvey, Pat who is a professional graphic designer, also provided the sleeve design a painting based upon the Trenet title track song where ducks speak English, "Thank you very much M. Trenet." And if you want to know where the garden may be found, all you have to do is to use your imagination and buy this record!

Boum! [1937], *L'ame des Poetes* [1950], *Moi, J'Aime le Music-Hall* [1955], *Vous Qui Passez sans me Voir* [1954], *La jolies Sardane* [1952], *En Avril à Paris* [1953], *Le Jardin Extraordinaire* [1957], *Coin de rue* [1954], *Mes jeunes années* [1950], *A la porte du garage* [1955], *France Dimanche* [1948], *Que reste-t'il de nos amours?* [1942], *Y'a d'la jolies* [1938], *Douce France* [1947], *La Polka du Roi* [1938], *Revoir Paris* [1947], *La folle complainte* [1951], *Tout est au Duc* [1968], *Le Grand Café* [1938], *La Mer* [1948], *Mentilmontant* [1939], *Vous oubliez votre cheval* [1938], *La maison du poete* [1956], *La famille musicienne* [1963], *Je chante* [1937].

EMI CD CZ 314 in UK, elsewhere CDP 7 94464 2 : LP EMS 1361 : or cassette TC EMS 1361. E.B.

Paris By Night

THIS COMPILATION collects various singers plus accordionist Maurice Alexander and guitarist Django Reinhardt with a small group in 1940 playing his *Nuages*. Most of the singers will be known to those who listened to Lillian Duff's radio programmes. Lucienne Delyle suggests that she and her man should walk again *Sur les vieux quais de Paris* in charming waltz time, Tino Rossi takes us back to 1934 with *Vien!*, *Vien!* I think he deserves a complete reissue to himself, including some of his early Corsican songs, and Mademoiselle Leo Marjane caught the loneliness of many wartime wives with *Je suis seule ce soir*. A tender parting-scene of a couple at a railway terminal is portrayed by Mireille and Jean Sablon in *Puisque vous partez en voyage* (but only for a fortnight!). *Song from Moulin Rouge* is the choice from Les Compagnons de la Chanson, a version less exposed on UK radio than others. The use of a mid-song interlude by a small street-organ enhances the the atmosphere of *A Paris dans chaque faubourg* in which Lys Gautier tells of young love in the suburbs. In my reading, even as far back as Chaucer's "Canterbury Tales", people have expressed nostalgic glances to their youth, so one accepts Mlle. Fréhel's *Ou est-il donc?* when the emigré returns to Paris to find scenes familiar to her youth demolished.... it is a very appealing song. Mlle. Damia's career went back a long way even in 1942 when she recorded *Depuis les bals sont fermés* arising from the closure of dance-halls. I feel that Jean Sablon's "jazzed up" version of *Sur le pont d'Avignon* is out of place (his *Le Fiacre* would be preferable), but his version of *Un seul couvert, please James* is excellent. It sounds as if Maurice Chevalier was recorded whilst taking a shower, the record hisses so.... there must be a better copy available of *Louise* - or was it so popular that everyone ground down his copy? Anyway, he sang many other good songs - in French - which could have provided an equal substitute. Charles Aznavour has no claim, in my opinion, to be in this company, and as he sings so the cruel parody of his name comes to mind. Apart from these bigotted grumbles, this is a wonderful 20 song sampler of over 64 minutes of what was available in Paris during 1929 to 1964. EB

EMI CD CZ316 (UK only) : LP EMS 1363 : Cassette TC EMS 1363.

Edith Piaf - At The Paris Olympia

THERE WERE two songs by Edith Giovanni Gassion Piaf in the above collection - *Milord* and *Bal dans ma rue* but this collection was recorded on-stage. Piaf's talent raised her from poverty, and I would say, imprisoned her, just as it has many other extremely talented souls in other aspects of life - art, entertainment, politics, business, etc. The exceptionals are often unable to adjust to lesser persons and 'average' life, requiring a patient shadow, or spouse to guide them. Piaf for all her 'friends' and husbands lacked this for most of her life; albeit there were exceptions: tragic exceptions. And the rest is history.

On stage and before the microphone her whole self went into the performance of the song. The more I listen to her records the more I am sure of her greatness. Her constant search for perfection in her own interpretation and in the accompaniment is obvious here. If you admire Piaf's work, or have a nodding acquaintance and wish to know more, these recordings are a must: you may have heard the songs before; but unless you are a 100 per cent dedicated Piaf collector, you are unlikely to have any of these performances in your collection. Most of these Olympia performances have not been issued before.

There are twenty songs, so a detailed description of each is impossible here. Piaf commendably gives the names of composers and lyricists when announcing each song. The 1959 version of *Milord* is included but does not have the substance of other titles such as *Avec le soleil*, *Les blouses blanches*, *Bravo pour le clown.... Enfin les printemps* is optimistic.... *C'est a Hambourg* tells of the

'ladies' who wait for sailors there, and everywhere, *Mon vieux Lucien* complete with false start, in which a friend persuades another not to commit suicide over a love lost.... *L'accordioniste* who does not return from the war to fulfill the dreams of the girl who waits on the corner.... *Hymne à l'amour* I have heard no one else sing these songs and now I do not need to. E.B.

Milord [1959], *Heureuse* [1953], *Avec ce soleil* [1954], *C'est à Hambourg* [1955], *Legende* [1955], *Enfin l'printemps* [1954], *Padam... Padam* [1951], *Hymne à l'amour* [1951], *L'accordioniste* [1955], *Mon manage a moi* [1958], *Bravo pour le clown* [1953], *Les mots d'amour* [1960], *Les Flon Flons du bal* [1960], *T'es l'homme qu'il me faut* [1960], *Mon Dieu* [1960], *Mon vieux Lucien* [1960], *Non, je ne regrette rien* [1961], *La ville inconnue* [1960], *La belle histoire d'amour* [1961], *Les blouses blanches* [1960].

EMI CD CZ315 (UK), CDP 7 94465 2 (elsewhere) : LP EMS 1362 : Cassette TC EMS 1362.

An exemplary addition to the above three sets are the very fine notes by Ralph Harvey who was the major force in the selection. He sets the whole thing in perspective and presents each song succinctly. Congratulations, sir!

[Unfortunately something seems to have gone wrong with the printing of R.H.'s excellent notes for the insert of the Piaf CD. The bibliography (and how many sleeve notes have bibliographies?) has been placed within a listing of the "1961 Olympia" performance of 29 December 1960. - Ed.]

Special Stephane Grappelli, 1947 - 1961.

I suppose most of my generation first heard Stephane Grappelli playing on BBC radio during World War II simultaneously with recordings made a few years previously with the Quintet of the Hot Club of France. The war set Grappelli on his independent course, mainly as part of small groups. The 24 titles in this collation were recorded in Paris, *sans* Django Reinhardt. Eight tunes are played by a quartet of Jack Dieval, piano; Stephane Grappelli, violin; with guitar and drums. This gave plenty of room for Grappelli's lead and improvisation, with chances for Jack Dieval to be heard solo. Many are played in a medium fast tempo, but *Can't help lovin' dat man* is slow, as composed. Others, such as *Girl in calico*, *Pennies from Heaven*, *The folks who live on the hill*, are also by well-known composers. Another eight tunes were recorded in 1954 by the Ducretet-Thomson electrical combine whose entry into the recording business after WWII was short lived and one assumes that side has become part of the EMI empire. Those recordings were in the guitar + string bass + drums format, with Harry Crolla as guitarist resulting in a sound more akin to the QHCF but lighter in rhythmic texture. Django Reinhardt's *Swing '39*, *Manoir de mes rêves*, and *Djangology* swing along lightly. There are also tunes by Richard Rogers, Vrolla and Grappelli, one of which, *Mama*, in beguine tempo, has Grappelli playing piano accompaniment to Crolla's guitar with a solo space for himself. The final six tunes were recorded in 1961 by a sextet led by Pierre Spiers on harp, playing "standards" by majors. Rodgers is represented by a slow *Blue Moon*, Gershwin by his *Foggy day in London*, and *Needing someone to watch over me* whilst J. Kern declares *I won't dance* however *Louise* and *Dinah* make him do so! Spier's harp playing is rhythmical and pleasant throughout all of this selection and Stephane Grappelli weaves lightly either playing lyrical 'lead' or, as record labels used to say: "With variations" so that the whole record is more akin to light music than jazz which rhythmical beat sustains it. (It seems to be number 12 in a 'Jazz Time' series of which I have no details). Total playing time is 72 minutes. E.B.

CD CZ317 (UK): Cassette TCEMS 1365 (no LP issued).

All of these french issues are highly recommended to those with the special interest, or willing to learn! (Catalogue numbers are shown as known to the review staff and editor but may differ in other parts of the World.)

The best from the MGM Musicals

DURING 1990 I have reviewed some of the MGM musicals sound-tracks reissues and this is a selection from some other films. MGM was able to call upon major song writers/ composers, singing actresses/actors (and some famous 'ghost' voices) as well as arrangers and conductors. Very able musicians were attracted by generous salaries to the MGM studio orchestra. Fifty seven minutes playing time on this record give us but a glimpse. Harold Arlen opened Judy Garland's career with over the rainbow and closed it with *Get Happy* (before she went on independently). She duetted with Mickey Rooney in *I wish I were in love again* and with Fred Astaire for *Easter Parade* and a *A Couple of swells*. Gene Kelly gives us *Singin' in the Rain* (which became a wonderful solo ballet in the film), *I got rhythm* and *'S wonderful*, (with Georges Goutary) from "An American in Paris", then the delightful *Almost like being in love* from "Brigadoon", which tests his rather limited vocal range. The perennial *Ol' man river* is given a very creditable version by William Warfield. From the ever popular "Seven brides for seven brothers" Howard Keel sings *'Bless your beautiful hide* and from "Showboat" *'Make Believe*, and *'Rose Marie* - reminding us of the days when he had a voice. *That's entertainment* brought Fred Astaire and an ageing Jack Buchanan together in the remake of the boring story "The Bandwagon" that had some good songs. Incidentally Fred and Astaire recorded the songs of this show on one of the experimental Victor Lp discs of the early 1930s (reissued on modern Lp format a few years back). Maurice Chevalier's rascally role in "Gigi" is recalled in his song *Thank Heaven for little girls*.

Overall, another melodious record with major songs from MGM.

EMI CD EMTV 56

E.B.

NOTICE

ARLD: The American Record Label Directory & Dating Guide, 1940-1959 Compiled by Galen Gart

We have received notice of this book from the publishers (Big Nickel Publications) and as no review copy has yet come to hand the 'blurb' is reprinted verbatim. No subjective judgement is given or implied. If a review copy should come to hand then it will be covered in the next issue.

"There has long been a need for a book which provides a quick, comprehensive access to information on the thousands of record labels active during the pioneering [!] era of 1940 through 1959. Now, after years of painstaking research, comes ARLD -- a guide to over 4,000 commercial record companies whose output included popular, classical, jazz, blues, country, folk, religious and other types of music, as well as "spoken word" recordings of drama, poetry, etc. Information includes label name and address, president or owner, other company personnel such as Artist & Repertoire executives, Musical Directors, etc., parent and subsidiary labels, types of recordings issued plus a dating guide to help determine issue dates of individual 45 or 78 rpm releases and 33 rpm long-play albums. Listings are appropriately cross referenced and a helpful Personnel Index facilitates location of A&R and other key executives who worked for one or more companies including Moses Asch, John Hammond, Eli Oberstein and hundreds more. The book contains invaluable information on all major labels such as RCA Victor, Columbia, Capitol and M-G-M, as well as literally thousands of smaller, specialized labels of interest to record collectors and historians. A unique and indispensable reference work for anyone researching American Music, ARLD (est. 275pp, 8.5 x 11" spiral bound) is priced at \$42.00 plus \$4.00 shipping (Canada and Europe add \$7.00; Asia & Australia add \$10.00; all foreign orders payable in U.S. dollars). ISBN:0-936433-11-6

Big Nickel Publications,
PO Box 157, Milford, NH 03055, USA.

Movie Musicals On Record

Being just a few days before my birthday I was pleased to have received this book on American productions (mainly), compiled by Richard Chigley Lynch. It covers the years 1927 ("The Jazz Singer") to 1987 ("Three Amigos"). It includes 666 films with, (it claims) 6500 songs (it is unclear whether this is different songs or usage of songs). I've tested it and find that useful information is there for each one I checked. Importantly, it tells us whose singing voice was used when the actress or actor was included more for box-office appeal! I was interested to learn that Ava Gardner did not sing in the film "Showboat", but that it may be her voice on the records (unfortunately). If the songs from the sound-tracks are now on Lp or CD records, their (mainly US) catalogue numbers are quoted, otherwise the numbers of 78rpm records are given.

We have the catalogue numbers of recordings made in commercial studios if additional to those issues of sound-track recordings - e.g. Bing Crosby recorded on Brunswick songs from "The Big Broadcast" (1932), the sound-track being available on Sandy Hook SH2007.

Naturally, we are given the date of the film, composers and lyricists of songs and the cast on the record. As well as the discography there is a 'chronology of films' (with names of studios producing them). There is also a 'Performer Index' giving artists' names, under each of which is given titles of films or studio recordings in which they appeared. The 'Technical Index' lists names of composers, lyricists and musical directors; and under each is named the film(s) in which their work is used. For one interested in films, and the songs therefrom this is an enormous asset, as it is for collectors of records in general, in many ways. In checking, I find that the music from some films has not appeared on records - hence the significance of the title. E.B.

Movie Musicals on Record, -Richard Chigley Lynch, June 1989

Published by Greenwood Press, Inc. price £31.95. ISBN 0-313-26540-2

PARLOPHONE *Rhythm Style*

Copies of the original 1946 numerical catalogue by Edgar Jackson issued by The Parlophone Company. These are not facsimiles, but are original unissued dealer's stock, somewhat rusty around the wire staples, they have been re-stapled. Otherwise they are as fresh as the day they were delivered to the shop in 1946!

£2.50 per copy post free from ITMR
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This is the last part of the Political and Economic Planning Report volume XVIII No. 335 to be reproduced in TMR.

First published in November 1951, it provides an interesting contemporary insight into the introduction of the LP record into Britain. The authors also look forward to the role of the British Institute of Recorded Sound.

LONG PLAYING RECORDS

IT would be an exaggeration to say that the introduction of the Long Playing Record has caused a revolution in this country. The effects in the United States have been far more spectacular. But the rise of LP provokes certain interesting speculations about the ultimate consequences for the record repertoire.

The advantages of the LP have been mentioned at the beginning of the broadsheet. LPs allow twenty-five minutes or more of music to be heard without a break; they are much lighter and take up much less storage space than the 78 r.p.m. records required to give the same playing time; they are made of a non-brittle material. (It is a sound proposition to use this material for LPs, whereas it is ruled out on grounds of cost for 78 r.p.m. records, which play for less than five minutes a side and must be priced accordingly.) Further, LPs have a notably quiet playing surface, and most of them have the qualities of reproduction associated with the latest recording techniques.

There are enthusiasts who say that LPs have opened up entirely new possibilities, that they have created a new market. This remark carries, perhaps, an unintended suggestion as to the effect of LPs on the market for 78's. Anyone who is just starting to buy records of "serious" music, and who is interested in the standard repertoire, will probably go for LPs with their many advantages. On the other hand, a music lover who already has a considerable collection of records may find that not enough of the works which he wants are available on LPs to justify the outlay for the special equipment needed to play them. (The cheapest Decca LP player, to be connected to a wireless set or radiogram, sells for nine guineas including purchase tax).

It must not be thought, from what has been said in the last paragraph, that the performances available on LPs are all of the most performed, the hackneyed works. Naturally Decca has chosen to issue first the works for which there is likely to be the greatest demand; but the invasion of the United States market calls for some more unusual works, and their releases already go as far afield as, for example, Bach's *Art of Fugue*, Ravel's *Concerto for the Left Hand* and Samuel Barber's Second Symphony. And the Decca issues are supplemented by Capitol LPs, which include such works as Palestrina's *Missa Papae Marcelli*, Honegger's *Concerto da Camera* for flute, cor anglais and strings, Milhaud's *Concertino de Printemps* and Walton's Second String Quartet; none of these works is available in this country on 78's. Capitol's adventurousness is explained by the fact that it is one of the smaller firms in the United States; it cannot hope to compete with Columbia or R.C.A. Victor in securing the best-known performers to play the usual works, and so it must rely on a more esoteric repertoire. Thus while it is true that some music lovers may still be discouraged from buying LP playing apparatus by the comparative smallness of the repertoire, others may be driven to LPs in order to get particular works which they want. This is likely to happen more and more as time goes on.

The price relationship between LPs and the equivalent 78's varies from case to case. Beethoven's Fifth Symphony, played by the Paris Conservatoire Orchestra, conducted by Schuricht, costs 39s. 6d. on LP, 33s. 0d. on 78's. On the other hand, *Petrouchka*, played by L'Orchestre de la Suisse Romande under Ansermet, which also costs 39s. 6d. on LP, costs 48s. 6½d. on 78's. The same recordings of Haydn's Symphony No. 103 and of Mendelssohn's Violin Concerto are 4½d. cheaper on 78's than on LP.

In the early Decca releases the majority of the LPs were more expensive than the equivalent 78's. Recently, however, Decca has tended to put its new 12-inch releases in the X class (9s. 8½d.) rather than the K class (8s. 3d.). This often swings the price relationship quite decisively in favour of the LP version. Decca is exploiting this difference in the advertisement of the new recordings

of complete operas. *Carmen* cost £5 18s. 6d. on LPs, and "approximately" £6 9s. 10d. on 78's; *Die Fledermaus* £3 19s. 0d. on LPs, £5 16s. 6d. on 78's, and *The Mikado* £3 10s. 0d. on LPs, £4 10s. 9d. on 78's.

A complication is introduced by cases like Mendelssohn's "Italian" Symphony, played by the Turin Symphony Orchestra conducted by Mario Rossi. This costs 29s. 6d. on LP, 33s. 0d. on 78's; but the 78 version has the Andante from Vivaldi's *L'Olimpiade* (arranged by Mortari) on the eighth side.

This raises the whole question of "fill-ups" and couplings. The disadvantage of possibly unwanted "fill-ups" or couplings may be greater with LPs than with 78's. The odd side of a 78 set may not be wanted, but the highest price of any but a few exceptional 78's is 9s. 8½d., so that the "fill-up" may be said to cost not more than 4s. 10½d. On the other hand, the 39s. 6d. LP of Bruch's G Minor Violin Concerto has on the reverse side Bach's Partita No. 2 in D Minor for unaccompanied violin; many people who would like the LP of the Concerto may be discouraged by the thought that they must buy with it 19s. 9d. worth of Bach unaccompanied violin music, a rather more austere offering.

As might be expected, sales of LPs vary from one part of the country to another. In the West End of London, the university towns and some other places, record shops are taking more money than in recent years, with LPs accounting for a high proportion of total sales. In some parts of the country rather few LPs have been sold.

The private record buyer has to take the original hurdle of buying the extra playing equipment needed for LPs. Some people argue that in any case it is difficult to overcome consumer resistance to paying as much as 39s. 6d. for a single 12-inch record which is considerably lighter and thinner than a 78 record of the same size. Of course, this is illogical when the LP is equivalent in playing time to a set of 78's which costs more. But this sort of resistance may persist so long as the 78 r.p.m. record remains the standard of reference in most minds.

Some resistance to LPs also comes from record shops in all but the most promising markets. A dealer is likely to feel that if he is to stock LPs he must start with a wide enough selection to stimulate the interest of his customers. However, this means a considerable outlay for stock which may not sell very quickly.

Thus the present price of LPs is in two different ways an obstacle to their rapid popularity. This price is explained by the fact that the recording cost and royalties are as high for an LP as for the equivalent set of 78's; that the material of which LPs are made is more expensive than the material used for 78's; and that the finer grooves of LPs make pressing a more delicate operation,

so that there is a very high proportion of rejects, while the pressure has to be greater than for 78's, so that "stampers" wear out more quickly. In addition, it is possible that Decca feel the need to charge a price which will recoup the development cost; though on the other hand the policy may well be to accept a small margin now to keep the price down, in the expectation that the margin will be increased later as ways are found of reducing the cost of pressing. It is impossible to predict whether a reduction of the price before purchase tax is likely without knowing what is Decca's policy on this point.

The question of purchase tax on gramophone records will be discussed in the concluding section of this broadsheet. But it must be noted at this point that purchase tax hinders the rapid adoption of LPs. Forty per cent of the money which a record dealer must pay for his stock of LPs is purchase tax.

Against all this, LPs have certain marked attractions to the retailer of records. In the first place, LPs take up only about a quarter of the space occupied by the corresponding 78's. In the past, many dealers have found that limitations of space prevented them from stocking as wide a selection of records as they wished. This difficulty is overcome by LPs.

Moreover, LPs are a more attractive merchandising job than 78's. The present high cost and scarcity of paper and cardboard makes it impossible to pack 78 r.p.m. records in attractive albums as is done in the United States. By contrast, LPs are put out in gaily decorated folders well calculated to catch the eye.

There is one field in which LPs fail. LPs are not well suited to the presentation of short works. The device of issuing "recital" records which incorporate a number of short pieces raises in exaggerated form the problem of couplings which cannot be to everybody's taste, and offsets the great advantage of the record which is to allow the listener to choose precisely the piece which he wants. Perhaps 7-inch 33½ r.p.m. records to bridge the gap between the 12-inch 78 and the 10-inch LP would not be a sound commercial proposition at the appropriate price.

LPs and the repertoire of recordings

LPs have been rather coolly received by many music critics, and have been accorded what seems to some to have been rather meagre mention by the B.B.C. Part of the coolness has been due to technical snags which, however, are being rapidly eliminated. But much springs from dislike of the conjectured consequences of a new style of record which threatens to supplant the old. Thus the authors of *The Record Guide* express the hope that the introduction of LPs "... will not lead to the result (now threatened in America) of pushing 78's off the market. Our attitude on this point is dictated by an affection for hundreds of good old records which we believe to be much more than sentimental. Some fifty years of musical history is locked up in these normal-speed records; and the last twenty of these fifty years (from about 1930 to 1950) is represented, for the most part, by recordings of a high technical level. It would be grossly Philistine to jettison these frequently

pep report

splendid artistic achievements, merely because a more convenient or technically preferable replacement exists or can be expected to appear. Music is more than a matter of high frequencies and the latest recording technique; it is a matter of individual, and therefore irreplaceable, interpretations. Great interpretative artists like Weingartner and Toscanini, Casals and Kreisler, Rachmaninoff and Nadia Boulanger are not born every day—or every decade. When we come to vocal records, the moral is clearer still; partly because of the current decline of vocal standards, partly because a singer's tone-quality and style are part of himself in a sense that applies to no conductor or instrumentalist, however gifted.

It seems that sooner or later the E.M.I. group will have to start producing LPs. Their reluctance to do so may well be based on the consideration that if H.M.V. and Columbia start issuing LPs on a large scale it will only be a matter of time before 78's are driven off the market, at least for all but short recordings. This process is apparently near completion in the United States after the three years for which LPs have been on sale there.

An extensive replacement of 78's by LPs would wipe out the value of most of the huge selection of recordings owned by the E.M.I. firms, unless a satisfactory and commercially feasible way of transferring what is on 78 r.p.m. masters on to 33½ r.p.m. records is developed. (Recent masters have been recorded on magnetic tape, from which it is equally easy to make 78's and LPs.)

It appears inevitable that "dubbing" from one speed to the other must involve some loss of quality. But it seems to be too pessimistic to assume that the recordings which have been accumulated in the past can never be satisfactorily transferred to LP.

In any case, it is not safe to conclude simply from the example of the United States that the issue of LPs on a larger scale would cause a wholesale withdrawal of 78's. This must depend on the extent to which record buyers prefer new recordings on the new type of record to old recordings on the old style of record, even when the old recordings are of different works or by different performers.

Decca have been commended for issuing their new recordings not only on LPs but also on 78's. This, however, was apparently a decision which was made with some difficulty, and which may be reversed at any time. A record company which has concentrated its main effort on the production of LPs is very likely to lose interest in 78's.

The effect of LPs on the range of material available on records is, therefore, uncertain. The developments of the coming years will be watched with interest, not unmixed with trepidation. The example provided by the United States is, perhaps, encouraging. Of course, commercial and economic conditions are very different there, and the rise of the LP has been very much more spectacular than anything that is to be expected in this country. The United States industry has already produced a very wide repertoire of recorded music on LPs. Hindemith is represented there by twenty-nine works on LPs, in Britain by three works on any kind of record. Thirteen works of Schönberg are to be had on LPs in the United States, five on 78's and one on LPs in this country. It is said that many of the American recordings are much inferior to those produced here, but the extent of the United States repertoire remains a source of envy. Here PEP is in danger of a split mind: *The Sterling Area—II** argued the necessity for continued limitations on imports from the United States, while here it is tempting to plead for free imports of records.

"The Record of the Future"

Recently Leopold Stokowski gave an impromptu talk on the B.B.C. *Music Magazine* describing the properties which he would expect in "the record of the future".† The first was that the records would play any piece of music at its full length without interruption. Second, it would reproduce faithfully every instrument and every kind of voice. Third, there would be no loss of quality at the end of the record. This occurs in disk records because as the needle works towards the inside of the record a smaller length of groove goes past it for every turn of the turntable. "This loss of quality will not exist", said Mr. Stokowski, "because the record of the future will have a constant speed." Fourth, it would not reflect the special acoustics of a particular hall; instead, it would be played on an instrument allowing for controlled variation of the acoustic effect. Lastly, it would be designed for binaural listening to give a sense of spaciousness, and not to be heard through the medium of a concentrated loud speaker.

The specification of constant speed suggests records on magnetic tape or on film. Although magnetic tape seems to give great promise as a medium for storing sound for high-quality reproduction in the home, its development for this purpose is still limited by the difficulty of making cheap copies from the original master recording.

Magnetic recording

Although professionally recorded magnetic tapes for home use are not yet in sight, an increasing number of machines for home recording on tape are coming on the market. These machines have certain marked attractions. They provide a means of making cheap recordings from the wireless. A reel of tape costing 25s. will take a continuous recording lasting for half an hour. This is more expensive than the same playing time on an LP record; but the magnetic impression on a tape can be easily erased, and a new recording substituted, and this process can be repeated over and over again.

The sale of tape recording machines is likely to be limited by their price. The cheapest on show at the recent International Radio Show, Earls Court, cost fifty-five guineas.

It is to be hoped that the tape recording machines now being produced will be designed with an eye to their future usefulness in playing professionally recorded tapes. This involves the selection of a suitable standardised speed for the running of the tape. A difficulty is that the speed selected to give the longest possible playing time together with a standard of reproduction good enough for home recordings is likely to be slower than would be selected for professional recordings designed to give high-quality reproduction. And since high fidelity recordings involve a rather fast tape speed—30 inches a minute is used for master recordings intended for use in making disk records—room must be left for a large reel of tape to allow for any considerable playing time.

A possible effect of the sale of tape recording machines for home use may be to lessen record sales and composers' and artists' royalties. Recording from the wireless is held by some authorities to be illegal, though the present state of the law appears to be obscure; but if this is a correct interpretation of the law, it is difficult to see how it can be enforced. In any case, the problem will not become serious until many more people have bought tape recorders.

Although tape recorders have certain obvious advantages and although professional recordings made on tape could offer certain advantages over recordings made on any type of disk record, it is not yet possible to say that LPs were obsolescent as soon as they were introduced.

CONCLUSIONS

THE importance of the gramophone record, and the apparent lack of recognition of this importance by recent Governments, is well argued by a representation concerning purchase tax which was made to the Chancellor of the Exchequer by a group of eminent "representatives of music and literature" in the spring of 1949:

"This first fifty years of the gramophone record which will very shortly be completed display a steady advance in artistic worth for which there is no parallel since the invention of printing. The treasury of recorded music already rich in masterpieces becomes richer with every month that passes, and to these may be added the recordings of poetry and drama both past and present, of folk songs and dances, and of many language records of powerful educational value. To this treasury the contribution made by the British Gramophone Industry is recognised throughout the world as the largest and the best.

"The record has diffused a knowledge of the work of British composers and orchestras abroad, and the British Council has recognised this by associating itself with the Recording Companies in making that work available in other countries. There seems to be something anomalous in asking the taxpayer to contribute toward such occasional subsidies and then to tax him twice over for supporting the products they assist. He would presumably not be asked to pay entertainment tax for supporting a National Theatre built and endowed by his own taxation.

"The Record Catalogues of the British companies have enabled the British Broadcasting Corporation to build up a library of over 250,000 records* without which the variety of present programmes could not be sustained either financially or artistically.

"The record has become as necessary as the printed book to Educational Authorities, Community Centres, Discussion Groups, Youth Clubs, Summer Schools and Colleges of Music. The fact that all over the country Municipal Libraries are beginning to add records to their books is significant of the place the record has won. This development is of recent date and had not begun when the purchase tax was first imposed.

"The programmes of 'Music While You Work' in factories all over the country which began in time of war and still continue, depended and still depend principally on records.

Purchase Tax

"It was recognised from the start that a Purchase Tax on books, magazines, and periodicals would be a tax on culture, and no doubt the exemption of sheet music was granted for the same reason.

* PLANNING, No. 332, August 12, 1951.

† *Music Magazine*, July 1, 1951.

Surely the logic of such an exemption should not be imperilled by refusing it to the record, which for the vast majority of people represents the printing of music. The growth of musical taste during the last quarter of a century has been truly astonishing, and what would have seemed a miracle to an earlier generation has been achieved by broadcasting and the gramophone record. Great music is now to be found in the humblest homes, but the cost is high and the record is now as expensive as the book was formerly. It was the desire to make the book available to all that prompted our ancestors to confiscate the products of an author's work after his death. We dread the effect of raising the standard of living of the poor and at the same time cramping their spiritual and mental standard, in raising which music plays so vital a part.

"The occasional appearances of great artists and orchestras are confined to London, Edinburgh, and a few of the larger provincial cities and towns. The larger part of the population has no certainty of hearing such artists and orchestras except on the gramophone record. There is no doubt that the prospect of being recorded in this country is one of the major inducements to great artists and orchestras to come here because to be recorded in London is the hallmark of reputation. The lowering of purchase power today combined with the heavy taxation on records and instruments may lead to great artists and orchestras seeking from America what hitherto they have so eagerly sought from Great Britain.

"Furthermore, the definite advance made recently in the technique of British recording has demanded a corresponding advance in reproduction of which all too many are unable to avail themselves owing to the Purchase Tax on both records and instruments. This must restrict the ability of the Companies to record the work of young British composers because the public will not experiment with novelty when it has to pay so high for it. Furthermore still, so long as the Purchase Tax on records remains in force any possibility of issuing cheap reissues of the musical classics must be ruled out."

The opposite case is that gramophone records are a medium of entertainment, and therefore eligible for tax on the same grounds as cinema, theatre or football seats. Purchase tax is also regarded as an instrument for limiting the resources absorbed for "non-essential" purposes. There is room here for endless ethical dispute.

* This figure is rather misleading. The B.B.C. Record Library has now grown to some 300,000 records, but several copies of each record are usually kept as a reserve against damage and wear.

But it is only fair to notice the effects of the tax on deletions which limit the repertoire of "serious" music available on records, and in hindering the more rapid promotion of LPs.

Recognition for the record

The foundation of the British Institute of Recorded Sound gives promise both of a solution to some of the problems discussed in this broadsheet and of the elevation of the record to a more adequate esteem.

But the establishment of the Institute as a working organisation is not yet assured. The founders have asked the Copyright Committee (1951) to recommend that they should enjoy a right *vis-à-vis* the record companies analogous to that which the British Museum has *vis-à-vis* book publishers, that the companies should be required to deposit with the Institute two copies of each recording manufactured in Great Britain. This would, presumably, entail only a small proportional addition to the number of free records which the companies now distribute to reviewers. (It would, of course, be more than ever undesirable that the companies should have to pay purchase tax on the records which they would be required to give to the Institute.)

If this right is granted, it will ease the financial situation of the Institute. But considerable resources will still be needed to maintain adequate premises and staff. There are numerous functions which the Institute could and should perform, beside the basic task of collecting and maintaining a comprehensive reference library of records. It could build up explanatory literature, giving date, place and method of recording, and other such relevant information. It could perform the functions, described above, of collecting and transmitting orders for deleted records, and of consulting with the record companies on matters concerning the artistic and educational consequences of their policies. It is much to be hoped that the Institute will secure adequate financial backing.

Besides adequate resources, the Institute needs the wholehearted collaboration of the record companies. It may have to ask them to provide records and information at some small expense of money and trouble. But it is freed from serious suspicion from the companies by the provision in its constitution which forbids it to produce records for sale; and its activities could do much to benefit the record companies, by giving publicity to the value of gramophone records, and by emphasising the important contribution which they make to culture and the enjoyment of leisure at home, and to the nation's prestige abroad.

PUBLICATIONS

1. Directions for thoroughly understanding Edison's Phonographs. Reprint of 1902 booklet. . £1. 25
2. THE PHONOGRAM - reprint of 3 extremely rare magazines of 1893 (London) £2. 00
3. Edison Bell WINNER Records. Newly revised edition by Karlo Adrian & Arthur Badrock £7. 50
4. STERLING CYLINDERS Complete listing by Sydney H. Carter, with a history by Frank Andrews £3. 25
5. CLARION cylinders and discs, plus EBONOID cylinders and discs. Complete listing by Sydney H Carter. £3. 75
6. BLUE AMBEROL cylinders. The world's complete output listed numerically by Sydney H Carter. £6. 25
7. EDISON BELL Various lists in one package giving most of the brown and black wax cylinders. £6. 25
8. BILLY WILLIAMS. Complete listing of cylinders and discs, by Ernie Bayly and Frank Andrews plus rare photos. £5. 25
9. DOMINION RECORDS. Complete listing by Arthur Badrock. £2. 75
10. PATHÉ-PERFECT (British) Complete listing by Arthur Badrock. £2. 50
11. THE STORY OF NIPPER and the 'HIS MASTER'S VOICE' PAINTING by Leonard Petts. £4. 00
12. The 1890 CONVENTION OF LOCAL PHONO COMPANIES (in USA) set in perspective by Raymond Wile £2. 50
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